TANJORE SARASVATI MAHAL SERIES No. 149.

# A GRAMMAR OF

## THE HIGH DIALECT OF THE TAMIL LANGUAGE CALLED

# செந்தமிழ்

BY

CONSTANTIUS JOSEPH BESCHI

TRANSLATED FROM THE ORIGINAL LATIN

BY

BENJAMIN GUY BABINGTON

REPRINTED AND PUBLISHED

BY

THE TANJORE MAHARAJA SERFOJI'S
SARASVATI MAHAL LIBRARY,
THANJAVUR.

1998] [Price: Rs. 40/-

# நூற்பதிப்பு விளக்கக் குறிப்பு


| | | |
|---|---|---|
| நூற்பெயர் | : | செந்தமிழ் |
| ஆசிரியர் | : | வீரமாமுனிவர் |
| வெளியிடுபவர் | : | இயக்குநர், சரசுவதி மகால் நூலகம் |
| வெளியீட்டு எண் | : | 149 |
| மொழி | : | ஆங்கிலம் |
| பதிப்பு | : | இரண்டாம் பதிப்பு |
| வெளியீட்டு நாள் | : | மே, 1998 |
| தாள் | : | 13.7 |
| அளவு | : | 21×14 செ.மீ |
| பக்கங்கள் | : | 171+14 |
| படிகள் | : | 1200 |
| எழுத்து | : | 10, 12 புள்ளி |
| அச்சிட்டோர் | : | கஜேந்திரா அச்சகம், சிதம்பரம். |
| புத்தகக்கட்டு | : | மெலிந்த அட்டை |
| பொருள் | : | தமிழ் இலக்கணம் |
| விலை | : | ரூ. 40/- |

# A GRAMMAR

OF

THE HIGH DIALECT

OF THE

# TAMIL LANGUAGE

TERMED

# SHEN - TAMIL

TO WHICH IS ADDED

AN INTRODUCTION

TO

TAMIL POETRY

***

BY THE REVEREND FATHER C. J. BESCHI,

Jesuit Missionary in the Kingdom of Madura.

***

TRANSLATED FROM THE ORIGINAL LATIN

BY

BENJAMIN GUY BABINGTON

of the Madras Civil Serivce.

FIRST EDITION PRINTED

AT THE COLLEGE PRESS, MADRAS, 1822.

***

**Second Edition**

TRICHINOPOLY

ST. JOSEPH'S INDUSTRIAL SCHOOL PRESS.

***

1917.

# இரண்டாம் பதிப்பின்
# வெளியீட்டாளர் முகவுரை

சரசுவதி மகால் நூலகத்தின் அரிய வெளியீடுகளில் ஒன்றான 'செந்தமிழ்' என்னும் வீரமாமுனிவர் இயற்றிய விழுமிய இலக்கண நூல், தற்பொழுது இரண்டாம் பதிப்பாக வெளியிடப் படுகின்றது.

இலத்தீன் மொழியில் முதலில் எழுதப்பட்டுப் பின்னர் ஆங்கிலத்தில் மொழி பெயர்க்கப்பட்ட இந்நூல் அருமையும் பெருமையும் வாய்ந்த தமிழ் இலக்கண நூலாகும்.

1974இல் சரசுவதி மகால் நூலக வழி இந்நூலின் முதற் பதிப்பு வெளிவந்தது. முதற்பதிப்பாக அக்கால் நமது நூலக வழி மலர்கையிலேயே, மறுபிரசுர முதற்பதிப்பாக அது அமைந்தமை குறிப்பிடத்தக்கது.

வீரமாமுனிவரின் 'கொடுந்தமிழ்' நூலையடுத்துச் 'செந்தமிழ், எனும் இந்நூல் மறுபிரசுரப் பதிப்பாக இந்நூலகவழி வெளி வந்தமை குறிப்பிடத்தக்கது.

தமிழ்கற்கும் அயன்மொழி மாணவர்க்கும், தமிழின்பால் ஈடுபாடு கொள்ளும் பிற மொழியினர்க்கும் அரும்பயன் அளிக்கும் இந்நூல் சரசுவதி மகால் நூலகத்தின் சிறப்பு வெளியீடுகளில் ஒன்றாகும்.

இந்நூல் இப்பொழுது தமிழன்பர்கள் மற்றும் ஆய்வாளர் களின் விழைவையும் தேவையையும் கருதி மீண்டும் வெளியிடப் படுகின்றது.

இந்நூல் வெளியீட்டுக்குத் தேவையான நிதியுதவியை நல்கியுள்ள மத்திய அரசுக்கு எனது மனமார்ந்த நன்றியை உரித்தாக்கி மகிழ்கின்றேன்.

இவ்வெளியீடு நன்முறையில் வெளிவர ஆவன செய்துள்ள சரசுவதி மகால் நூலக நிருவாக அலுவலர் திரு எம். பஞ்சநதம் அவர்களுக்கும், நூலக வெளியீட்டு மேலாளர் திரு அ. பஞ்சநாதன் அவர்களுக்கும் என் பாராட்டுக்கள்.

நூல் அச்சுப் பணியைச் செம்மையுற நிறைவு செய்துள்ள சிதம்பரம் கஜேந்திரா அச்சகத்தார்க்கும், இந்நூல் நன்முறையில் வெளிவரத் துணைநின்ற ஏனையோர்க்கும் என் பாராட்டுக்கள்.

தமிழ் கூறு நல்லுலகம், இவ்வெளியீட்டுக்குப் பெரு வரவேற் பினை நல்குதல் திண்ணம்.

தஞ்சாவூர்
24—5—98

**து. நா. இராமநாதன்** இ.ஆ.ப.,
மாவட்ட ஆட்சித் தலைவர்
மற்றும்
இயக்குநர்,
சரசுவதி மகால் நூலகம்.

# PUBLISHER'S PREFACE

We feel proud of introducing this reprint of the valuable High Dialect of the Tamil Language, which was very popular among foreign students of Tamil during the last century. It has done a great service in expanding the orbit of International understanding of Tamil culture. It served as an important instrument, to those who aspire to read the works of Science or to understand the Tamil standard of morality. We have published the book "A Grammar of the Common Dialect of the Tamil Language" as a first book in this series the present one being the second. It was a known fact that the famous Jesuit missionary, Constantius Joseph Beschi, who is populalry known as Vīramâmunivar has rendered a unique service for spreading the Tamil Language in the west.

It will be gratifying to our readers to know that Maharaja Serfoji was keenly interested in the study of Tamil and was appreciative of the contribution of Western Savants towards spreading the knowledge of Tamil as is evidenced by the Raja's collection of several works of Vīramâmunivar for his private library which is preserved in Sarasvati Mahal.

Though much in demand, the work has been long out of print. With the increasing international interest in Tamil, consequent on the recent Tamil world conferences in India and abroad, we hope this publication will help in advancing the study of Tamil in India and abroad.

We are profoundly grateful to Mr.N. Mahalingam. B Sc , M.I E., leading industrialist and great patron and promoter of humanistic and scientific studies, particularly of Tamil, for his generous gift to our Library of the manuscript copy of the original printed edition of this book, which has served as the basis of this publication and of some other similar works which are not available at present.

We are thankful to Vidvan A. Shanmugasundaram Pillai, B.A., for the efficient manner in which he has seen this reprint through the press and also to our Curator, Dr. C. S. Venkateswaran, M.A.,Ph.D., and the Assistant Librarian, Thiru M. Seeralan, B.A., for their general supervision of our publications. We are in duty bound to mention the good services of Messrs. Lawley Electric Printing Press, Thanjavur for their neat printing.

We wish to record our gratitude to the Government of Tamil Nadu for their annual publication grant which has made publications like this possible.

THANJAVUR,
27—1—1974.

A. VADIVELAN.
*Honorary Secretary,*
*T.M.S.S.M. Library.*

# CONTENTS

### 1. OF THE INDICATIVE



### 2. OF THE IMPERATIVE



### 3. OF THE INFINITIVE



### 4 OF THE PARTICIPLES



### 5. OF GERUNDS

## 6. APPENDIX



## PART THE SECOND

## OF TAMIL POETRY



### CHAPTER I

### 1. OF ASEI



### 2. OF SIR



### 3. OF TALEI

2. OF ASIRIYAPPA



3. OF CALLIPPA



4. OF VANJIPPA



5. OF MARUDPA



CHAPTER III

OF INUM



1. OF TAZJISEI



2. OF TUREI



8. OF VIRUTTAM

# TRANSLATOR'S PREFACE.

No one can be considered thoroughly versed in the Tamil language, who is not skilled in both the dialects into which it is distinguished. A knowledge of the common Tamil is, indeed, sufficient for the conduct of all ordinary business, in our intercourse with the Natives; but to those who aspire to read their works of science, or to explore their system of morality, an acquaintance with the Shen Tamil, or polished dialect, in which all their valuable books are written, and all their learning is contained, is quite indispensable. It is not, by any means, pretended that the studies of all who learn the language should be extended to this dialect. The requisite proficiency could not be attained but at the expense of much time and labour, which might in general be directed to more useful acquirements. But that there should be some who may be capable of examining the qualifications of those who teach, as well as of those who learn the language, and of ascertaining the merits of native works of science, appears to be requisite, inasmuch as the improvement of the people should be an object of solicitude.

A grammar of the High Tamil, therefore, as affording the means of attaining this capability, appeared to be a desideratum; and it was a conviction of its utility in promoting knowledge, as we find from his preface, which made the original author undertake this work.

BESCHI seems to have had a more perfect acquaintance with Tamil literature, than any foreigner who ever undertook the study, perhaps than any native of modern times.

His voluminous works, both in prose and poetry, composed in Tamil, as well as his translations from it, are held in great esteem; and it is a singular fact, that one of the best original grammars of that language now extant, is the production of his pen.

His grammar of the Low Tamil is already in general use, and is an invaluable introduction to that dialect: the present work contains all that the student needs to know respecting the High Tamil. The two together complete the subject, and no branch of Tamil philology is now inaccessible.

It may, perhaps, be thought by some, that this work should have been more detailed, and that it should have been at least as copious as the author's grammar for the Native; but we must bear in mind, that two of the five heads into which Tamil grammar is distinguished, are here omitted, for reasons stated in the author's preface. In comparing his work with *Tonnul-Vilaccam* it must also be remembered, that, as the latter in order to assist the memory of the Natives, who always learn their sciences by rote, is written in poetry, the conciseness of the diction must be frequently sacrificed on that account. That treatise is likewise loaded with examples, and each *sutram* is succeeded by a long commentary in prose. When all these causes of difference are duly weighed, I believe it will be found, that Tonnul-Vilaccam contains very little, if any, useful information, which is not comprised in the present work.

Nearly a century has elapsed since this treatise was written, and as it has never been printed, the copies now extant have, by frequent transcription, become very erroneous, and even obscure. This was the case with the copy from which this

version was made; and it was only by the collation of several texts, that the faulty passages have been amended or explained. The text, as it now stands, is consistent with itself; and therefore bears internal evidence that it does not anywhere materially differ from the true reading.

The present translation was undertaken with a view to facilitate the student's labours. The style of the original is by no means elegant, and not unfrequently difficult; and although, among the students of the College, for whose use particularly these sheets are intended, many are, no doubt, sufficiently acquainted with Latin to read it, yet few could do so without some labour; and as the subject is in itself rather dry and abstruse, it appeared desirable to remove, as far as possible, all extrinsic difficulties

The translator is aware that there are some who will diffe from him on this point, and will argue, that no one who could read the original, would trust to a translation. This opinion os certainly not borne out by experience. The English version if BESCHI'S Low Tamil grammar, which is the work of ar foreigner, and so badly executed as to be, in some parts, scarcely irtelligible, is nevertheless used by the students of the College; and although the original may there be had; while the translation must be purchased at a considerable price, not one in ten has ever read the former, whilst every one is in possession of the latter.

In the translation, the object has been throughout carefully to preserve the sense of the author, without a scrupulous adherence to his turn of expression. This, indeed, was the less necessary; because, the work being one of science, not of fancy, to explain the meaning was, of course, the principal end in view. It is, however, believed, that no material deviations will be met with.

BESCHI, in his preface, tells us, that he has not quoted authorities for his examples, because the names of the authors even of the most celebrated works are now unknown. This reason, so far as the name of the author is concerned, is certainly satisfactory; but it by no means accounts for his omission to refer to the works themselves. The Translator, who was obliged to search them, in order to correct the examples, thought it would add authority to these to subjoin the reference to each. This has been done whenever it could be found; there are, however, some quotations which still remain unsupported, but these have been employed immemorially in the Native grammars, and, it is probable, were originally taken from authors of repute, whose writings have long since perished.

The original works which have been consulted on these occasions, need not be described. None could be procured remarkable either for accuracy or genuineness; so that it was necessary to consider the quotation as correct, when it was consistent in its sense, and an example of the rule which it was meant to illustrate.

Tamil scholars differ in their mode of distinguishing, in writing, mute consonants from those which are joined with the inherent short vowel, and the letter ர, from the medial long ā ா: the mode abopted here has been, to place a dot over all mute consonants, and to mark the letter ர by an inflection of its right foot.

The Tamil stanzas quoted in this work have been divided into lines, which no one will doubt to be a much clearer way of writing poetry than the native method, according to which, little distinction is made between verse and prose, the number only of each stanza being interposed. From the

commencement of the second part of the Grammar, the lines too have been separated into feet, which will enable the student readily to perceive the construction of a stanza, and will assist in rendering this subject, in itself somewhat intricate, intelligible and easy.

A few notes have been added, for the purpose of pointing out what appeared to be inaccuracies, and which, if allowed to pass without notice, might mislead the learner. At the same time, it is with great deference that the Translator has ventured to dissent on these occasions, from the learned author. The number of these annotations, might have been considerably increased, had the object been to collect all the information which could be obtained, and discuss the contradictory opinions of grammarians and their commentators. But this, it is evident, would have been at variance with the author's plan, of which brevity and consistency appear to have been the leading principles. A more complete treatise is not necessary to those who have resolved to attain a critical knowledge of High Tamil; because, by the time they have become masters of these rudiments and their application, they will have acquired, from practice, whatever was too easy and obvious for insertion here; and it further information is desired, they will be able to search for it in native grammars: while for those who read merely to satisfy curiosity, or to obtain a general notion of High Tamil, even this short work contains more than is required.

## C.J. BESCHI

TO THE PIOUS MISSIONARIES

OF THE

SOCIETY OF JESUITS.

GREETING.

When I last year presented you with a grammar of the common dialect of the Tamil language, with the view of aiding your labours, as ministers of the Gospel, I promised that I would shortly say something respecting the superior dialect; but my time being cocupied by more important duties, the work was deferred longer that I had at first expected. Urged, however, by the pressing solicitations of my friends, no longer to delay making public the information which I had amassed by a long and ardent study of the abstruse works of ancient writers but to communicate the fruit of my labours, I resolved to avail myself of the little leisure which I could spare from more weighty avocations and freely to impart what it had cost me no inconsiderable pains to acquire. I was further encouraged to the task by my sense of the very favourable reception which my introduction to the common dialect had universally met with. Let me intreat the same indulgence for the present work. That the study will be one of considerable difficulty, I do not pretend to deny; but the lobour wil not want its reward. Among the natives themselves very few can now be found who are masters of the higher dialect. He among them who is acquainted even with its rudiments, is regarded with respect; but should he quote their abstruse works; he is listened to with fixed admiration; what praise, then, would they not bestow on a foreigner whom they should find deeply versed in a science which they themselves consider scarcely attainable? They will readily attend to the teaching

of one whose learning is the object of their ambition. And as this may evidently lead to the honour of religion, and promote the salvation of those about us, I am satisfied that this consideration alone operating on zeal like yours, will suffice to excite you to the study of this dialect, not withstanding the difficulties that attend it.

But since almost all the Tamil works in this dialect are in verse, I trust you will not deem it improper, if I venture to draw your attention to heathen poets, and to the study of poetry. In former times, St. JEROME was severely censured for having, by the introduction of examples from the poets' sullied the purity of the Church with the pollutions of the heathen. St. JEROME, in his learned reply, demonstrates, that the apostle PAUL repeatedly cites from the poets, in his epistles, and that the most exemplary among the Fathers not only made frequent use of illustrations from the writings of laymen, but that, even by their own poetry, they, far from polluting, embellished the Church. These remarks apply with particular force in this country, the natives of which are wayed not so much by reason as by authority; and what have we from their own authors to adduce in aid of truth, except the verses of their poets? For, since all their writings are in verse, they have reduced to metre their rules of art, and even the rudiments of their language whence they naturally suppose, that he who does not understand their poetry, is totally ignorant. Moreover, there are excellent works in Tamil poetry on the subject of the divine attributes and the nature of virtue; and if, by producing texts from them, we turn their own weapons against themselves, they will blush not to conform to the precepts of teachers in whom they cannot glory without condemning themselves. If we duly consider what has been said, we shall be satis-

fied, that, in this country especially, it is highly proper in a minister of the Gospel to read the poets, and to apply himself to the study of poetry.

The first person who wrote a grammatical treatise on this dialect, and who is therefore considered as its founder, is supposed to have been a devotee named Agattiyan, concerning whom many absurd stories are related. From the circumstance of his dwelling in a mountain called Podiamalei, in the South of the Peninsula, the Tamil language has obtained the name of தென்மொழி, or *Southern*, just as the Grandonic is termed வடமொழி, or *Northern*, from the supposition that it came from the Northward. A few of the rules laid down by Agattiyan have been preserved by different authors, but his works are no longer in existence. After his time, the following persons with many others, composed treatises on this dialect, viz., à Palãcayanãr, Ageiyanár, Nattattanár, Mayèsurer; Cathiyanár, Avinayanàr, Càkkeipádiniyàr. The works of all these writers have perished, and we know that they existed, only by the frequent mention of their names in books which are now extant. One ancient work, written by a person called Tolcápplyanàr (*ancient author*) is still to be met with; but, from its conciseness, it is so obscure and unintelligible, that a devotee named Pavanandi was induced to write on the same subject. His work is denominated *Nannul*, a term that correponds exactly to the French *belles lettres*, and the Latin *Litterae humaniores*. Although every one is familiar with this title, few have trod even on the threshold of the treatise itself. The author divides his subject into five parts, which are comprised in the following line:

எழுத்துச் சொற் பொருளி யாப் பணி.

1st. எழுத்து, Ezjuttu. *Letters*. This head treats on pronunciation and orthography.

2nd. சொல், Chol. *Words*; which are composed of letters. This head treats of the noun, the verb, and the other parts of speech.

3rd. பொருள், Porul. *Matter*; or the mode in which, by uniting words, a discourse is formed. This head treats on amplification, the affections of the mind, & c. It is subdivided into Agapporul aud Purapporul; that is to say, into *matter interior* and *exterior*. The former relates to the passions and affections of the mind, which act on man internally; the latter, to things external to man.

4th. யாப்பு, Yáppu. *Versification.* The Tamil writers confine their remarks on this head to the subject of prosody, and say nothing of the art of poetry.

5th. அணி, Ani. *Embellishment.* This head treats on tropes and figures. The term Panchavilaccanam, which we here used, is the general expression for these five heads.

Pavanandi not having completed his design, his Nannúl comprises only the two first heads, viz., *Letters* and *Words*; on each of which he has treated at considerable length. On his death, a person named Nárccavirája Nambi, took up the subject, and wrote on the third head, or *Matter*. A devote; called Amirdasàgaren (sea of nectar), composed a treatise on the fourth head, or *Versification*, which he entitled Cárigei and lastly, a person named Tandi wrote on the fifth head or *Embellishment*; his work was called from him Tandiyalancáram; the word Alancàram being the same as Ani.

On *Amplification* and *Embellishment*, the third and fifth heads, I shall say nothing; because my readers are already

acquainted with the rhetoric of Europe, to which nothing new is added by the Tamil authors. As I have also treated fully on the *Letters* in the grammar of the common Tamil, the remarks which I shall here offer on that subject will be confined to the peculiarities which exist in the superior dialect, The work will, accordingly, be divided into two parts; the first of which will relate to *Letters* and *Words*; the second to *Versification*. Under the latter head, I shall take occasion to say something respecting the art of Tamil poetry.

In the course of this work, much will be purposely omitted either as being not of frequent use, or attainable by a little practice; the object being merely, to explain the first rudiments of the language, and thereby to remove the more prominent obstacles which oppose its attainment.

I shall frequently adduce examples from the most esteemed authors; with the view, as well of illustrating the rules which I may lay down, as of initiating the student into the practice of the language. As many of these examples will appear without the name of the author being annexed, it becomes necessary to explain, that the Tamil writers do not usually prefix them to their compositions; and although the names of some have been handed down to us by their commentators, yet the number of commentaries which have been written on poetical works, is small; and even in these, the author's name is not always mentioned. For instance, the commentator on the poem Chintāmani speaks in terms of praise of its author, whom he styles the master of all the learned. He may indeed with justice be called the prince of Tamil poets, but of his name the commentator does not inform us. Nor are we to suppose that the work itself is called after its writer; Chintāmani being only an appellation bestowed on the hero

of the poem, whose name is Sivagan. In like manner, we learn that the poet so well known under the name of Tiruvalluven, who has left us a work containing 1,330 distichs, was of the low tribe of Paraya, but of his real name we are ignorant; for, although hehad no less than seven commentators, not oneof them has mentioned it. *Valluvan* is the appellation by which soothsayers, and learned men of the Paraya tribe, are distinguished; *Tiru* here signifies *divine*, in the sense in which we say *the divine Plato*. Such is the origin of this honorary title, which has now come to be used as the real designation of the person to whom it is applied. Again, we have a collection of moral sentences worthy of Seneca himself, written by a woman who, if we may believe tradition, was sister to the last mentioned author; but her real name also is unknown, although she is always called Auviyár, a title which is appropriated to aged matrons. There is another work which I shall occasionally quote, and the title of which is Nàladiyàr, which contains 400 epigrams on moral subjects. The origin of this name is said to be as follows: eight thousand poets visited the court of a certain prince; who, a lover of the muses, treated them with kindness, and received them into favour; this excited the envy of the bards who already enjoyed the royal patronage, and in a short time they succeeded so completely in their attempt to prejudice their master against the new-comers, that the latter found it necessary to consult their safety by flight, and, without taking leave of their host, decamped in the dead of night. Previous to their departure, each poet wrote a *venba* on a scroll, which he deposited under his pillow. When this was made known, the king, who still listened to the counsels of the envious poets, ordered the scrolls to be collected, and thrown into a river, when 400 of them were observed to ascend, for the space of four feet, *náladi*, against the stream. The king,

moved by this miraculous occurrence, directed that these scrolls should be preserved; and they were accordingly formed into a work, which, from the foregoing circumstance, received the name of Nàladiyàr.

I have now said all that I think necessary by way of introduction to this work. In conclusion, I have only to assure the student, that if he will apply himself to the perusal of the ancient authors, he will find their writings to be by no means undeserving of his attention. Farewell!

*Ides (13) of September 1730.*

# A GRAMMAR OF SHEN-TAMIL.

## PART THE FIRST.

## CHAPTER 1.

### § 1. Of Letters

1. To the rules respecting letter which are given in my other grammar, and which are equally applicable here, the following are added.

In naming the letters in this dialect, those which are short are distinguished by the affix கரம், and those which are long, by காரம்; thus, அ is termed அகரம், and ஆ, ஆகாரம்; த, தகரம் and தா, தாகாரம். Hence Tiruvalluven says, அகர முதலவெழுத் தெல்லாம், & c. *The alphabet begins with* அ. In the Shen-Tamil or higher dialect the Grantham characters are never used, but to the letters employed in the common dialect, one consonant is added, which is termed ஆய்தம், and is written thus ஃ: this letter resembles the consonant *g*, obscurely uttered, with a deep guttural sound: it has the force of a consonant, but is never joined with a vowel; the effect, therefore, of inserting it in any word, is to render the syllable which precedes it long by position, although by nature it be short. Thus, if அது be writen அஃது, the first syllable becomes long in prosody, from its position before two consonants. Example:

அன்பின் வழிய துயிர்நிலை யஃதிலார்க்
கென்புதோல் போர்த்த வுடம்பு.

(திருவ. அ, அதி. ௰ குற.)

Here if, instead of அஃதிலார், the poet had written அதிலார், the first syllable of the word would have been short, which would not have suited the metre In order to explain the poet's meaning, the students must be apprized that, in Tamil, the body is occasionally termed உயிர்நிலை, *the seat of life.* The distich may be rendered; *That is the seat of life which walketh in the paths of affection: the bodies of such as lack affection are only bones covered with skin.*

2. The letters are distinguished by the Tamil grammarians into various classes.

i. The whole alphabet is divided into vowels; consonants; and consonants joined to vowels, that is syllables. The vowels are twelve in number, and are termed உயிர்; the consonants exclusive of ஆய்தம், are eighteen in number, and are termed மெய், or ஒற்று; and consonants joined to vowels, are termed உயிர்மெய், *animated bodies.*

ii. The vowels are distinguished into five short: குறில், அ, இ, உ, எ, ஒ,; and seven long, நெடில்: ஆ, ஈ, ஊ, ஏ, ஐ, ஓ, ஔ, This distinction has been fully explained in the grammar of the common dialect.

iii. The consonants are divided into three classes: 1st. வல்லினம், *hard letters*, or, as the Greeks term them, *rough*: they are, க, ச, ட, த, ப, ற. 2nd. மெல்லினம், *soft letters*: hey are ங, ஞ, ண, ந, ம, ன. 3rd. இடையினம், *mediate*

*letters*, that is, neither hard nor soft: they are, ய, ர, ல, வ, ழ, ள. This division must be carefully remembered, as it will throw much light on what is to follow.

iv. The consonants are distinguished into மொழிமுதலெழுத்து *initial* and மொழியீற்றெழுத்து *final*; that is, such as may begin, and such as may end a word. The initials are nine: *viz.* க, ச, த, ப, ஞ, ந, ம, ய, வ; the finals are eight. * *viz.* ண, ம, ன, ய, ர, ல, ழ, ள: we may, however, meet with one or two instances in this dialect where the imperative

---

* This enumeration of the finals is supported by the following rule from an original grammar intitled Vîrasózhiyam வீரசோழியம்.

ஈறு மகர னகரங்க டாமு மிடையினத்தி
வேறும் வகர மொழித்தைந்து மீரைந் தெழிலுயிரும்
வீறு மலிவேங் கடங்கும ரிக்கிடை மேவிற்றென்று
கூறுந் தமிழினுக் கீற்றெழுத் தாமென்பர் கோல்
வளையே.

(சந்திப்படலம்—7, பாட்டு)

ம *and the two* ன*'s* (ன *and* ண)*: of the mediate letters* 5,*; rejecting* வ*; and of the beauteous vowels twice five are declared to be final letters in Tamil whose region is between the virtue-bestowing Vèngadam (Tripaty) and Cumari (Cape Comerin) - Oh thou ornamented with handsome bracelets?*

of a verb ends in ஞ், as உரிஞ் *imp of* உரிஞ்சல் *to such.* ‡ Iam aware that in the common dialect, we have words which begin with ர, as ரண்டு *two,* ரோமம் *hair*; and with ல, as லாபம் *Gain,* லோகம் *metal*; but in Nannul we are told, that இ or உ † must be prefixed to such words; and that we ought to write இரண்டு. உரோமம், இலாபம், உலோகம். The author adds that, even to words beginning with ய, it is not only allowable, but elegant, to prefix இ, so that for யானை *elephant* we may write இயானை, and for யாத்திரை *journey,* இயாத்திரை In this dialect, words commencing with ட, as டாப்பு *a list,* and with ற, as றோத்தை *filthiness,* are never used.

---

It is here asserted, that this class consists of ண, ம, ன all the mediate letters except வ, and ten of the vowels. But in TonnúlVilaccam (எழுத். 10, சூத்.), Beschi has followed நன்னூல் (எழுத். 52, சூத்.) Where வ also is stated to be a final. He has omitted it here, probably because of its unfrequent occurrence. In Tolcàppiyam தொல்காப்பியம், we read வகரக்கிளவி நான்மொழியீற்றது. மொழிமரபியல், 48, சூத். *Four words terminate in the letter* வ், *they are* இவ் *these,* அவ் *those (distant),* உவ் *those (between* இவ் *and* அவ்*),* தெவ் *enmity.*

‡ And also in ந்; as பொருந், imp. of பொருந்தல் *to join* v. n.

† In Nannúl we are told that, to some words beginning with ர, அ also is prefixed, as, அரங்கம் *an isle.*

v. Of the twelve vowels, the following three, உ, இ, and ஐ have two states; in one of which they are integral, in the other abbreviated. I shall notice each of these vowels separately.

உ: If this vowel be joined to a hard letter, and be preceded by a syllable long by nature, as in நாடு *country*, ஆறு *river*, காடு *wood*; or long by position, as in கற்பு *chastity*, அச்சு *a stamp*; or if it be preceded by two short syllables, as in அரிது *difficult*, கழுகு *a vulture*: in all these cases, it is termed குற்றியலுகரம், *abbreviated* உ. Hence, while to the utterance of a short vowel one measure of time, called மாத்திரை, is allotted, too this abbreviated உ only half that length is allowed; and this is the cause why it is always cut off before another vowel. On the other hand, although in the word நடு, for instance, உ is joined to ட, which is a hard letter, yet, since it is preceded by one syllable only, and that a short one, and is not followed by a double consonant, it is neither abbreviated, nor can it be cut off; as has been, explained in the grammar of the common Tamil, No. 13. In this case, it is called முற்றுகரம். *integral* உ.

இ: We have said, that to words beginning with ய, as யானை, யாமம் *midnight* it is reckoned elegant to prefix இ, and to write இயானை, இயாமம். This vowel is then termed *குற்றியலிகரம்*, and the measure allotted to it is half a *மாத்திரை*. In verse, if the metre require it, it may be considered as a consonant, and not as a syllable. Thus:

குழலினிதி யாழினி தென்பர்தம் மக்கண்
மழலைச்சொற் கேளா தவர்.

(திருவ. எ, அதி. சு, குற.)

Here, இயாழ் has been used for யாழ்; but if the இ were considered as a vowel, the measure of the verse would be destroyed. The passage may be rendered: *Those may praise the pipe and the lute, who have never heard the prattle of children of their own:* which is as much as to say, that the voice of these is sweeter to a parent's ear than any music.

ஐ; This vowel, when it occurs in monosyllables, or when it becomes அளபெடை (a term which we shall presently explain), is never abbreviated; but it is abbreviated in the middle or end of polysyllables, and is then called ஐகாரக் குறுக்கம். This is no longer pronounced, as in other cases, ai; but soft, as ei; and is short in verse.

vi. அளபெடை is a certain protraction of the sound of any letter. The seven long vowels may be lengthened by அளபெடை, which, in this case, is termed உயிரளபெடை. This is done by adding to the long letter is corresponding short one, which last must be written in its primitive form. Thus அ is added to ஆ; இ to ஈ, & c. The letter இ is made to correspond with ஐ, and உ with ஔ. * In pronouncing a syllable which is lengthened by அளபெடை, the sound is to be protracted; and it is considered, in verse, equivalent to two syllables. Example:

கற்றதனா லாய பயனென்கொல் வாலறிவ
னற்றா டொழாஅ ரெனின்.

(திருவ. க, அதி. உ குற.)

---

*Because இ *i* is the last componant of the diphthong ஐ *ai*; as உ *u* is of the diphthong ஔ *au*.

*What is the fruit of learning, if they* (the learned) *worship not at the goodly feet of Him the purely wise?* Here, if from the word தொழாஅர், we take away the அ, which has been inserted by அளபெடை, the verse will be lame.

3. Of the consonants, the following eleven ங, ஞ, ண, ந ம, ன, ய, ல, வ, ள, ஃ, when they are ஒற்று, that is, no united with vowels, may be doubled, both in writing and pronouncing, by அளபெடை; which, in this case, is termed ஒற்றளபெடை; Thus, for அங்கண் *there*, we may write அங்ங்கண். If the consonant be already double, a third may be added by this figure: Thus, மின்னு *lightning* may become மின்ன்னு; consonants thus doubled are sometimes, though rarely, considered, in verse, as one syllable. ஒற்றளபெடை is is a figure which is allowed only in poetry, and even there it is seldom used: உயிரளபெடை, on the contrary, occurs repeatedly even in prose; particularly the அளபெடை of the letter, ஊ, which is employed, both in verse, though the metre may not require it, and in prose, when the conjunction உம் is to be added to a word ending in உ: thus, அதூஉம் is put for அதுவும், செய்வதூஉம் for செய்வதுவும், and சொல்வதூஉம் for சொல்வதுவும்,

தம்மை யிகழ்ந்தமை தாம்பொறுப்ப தன்றிமற்
றெம்மை யிகழ்ந்த வினைப்பயத்தா—லும்மை
யெரிவாய் நிரயத்து வீழ்வர்கொ லென்று
பரிவதூஉஞ் சான்றோர் கடன்.

(நாலடியார், யஉ, ஏ௫ அ, கவி:)

If, in the last line, the poet had written simply பரிவதூஉம், the metre would still have been good. The sentiment contained in the foregoing passage would not be unworthy even of a Christian: *It is the duty of the wise not only to forgive despite; but also to pity those who are about to fall into hell the place of fire, as the fruit of the despite they have done them.*

4. I take this opportunity to explain the nature of the மாத்திரை, by which the Tamils measure the quantity of their letters: a மாத்திரை is defined to be, that space of time which is occupied by the twinkling of an eye, or the snapping of a finger. Of these spaces, one is allotted to a short syllable, two to a long one, and three to a long syllable, to which a short one has been added by அளபெடை. One space and a half is allowed to the letter ஐ *when abbreviated; but to உ and இ, when abbreviated, only half a space. Half a space is also allowed to consonants, and to the letter ஆய்தம்; but a consonant doubled by அளபெடை occupies one entire space.

---

*On this point grammarians differ. Beschi here follows Virasòzhiyam (சந்திப்படலம். 8, பாட்டு) any Yápparungalam as quoted in other grammars; while in Tonnúl Vilaccam (எழுத். 16, சூத்.), he follows Nannùl (எழுத். எழுத்தியல் 44, சூத்.) where the time allotted to abbreviated ஐ is only மாத்திரை.. The following verse from Naladiyar, is at variance with the latter authority.

## § 2...... Of Orthography

5. The rules for orthography detailed in the grammar of the common dialect, (No. 17 to 32), must be regidly observed in this dialect. To those rules I shall here add a few remarks; dwelling particularly on such points as appear to be most important.

i It is a general rule of Tamil orthography, that soft or mediate letters are never doubled after a long letter, Hence since in the word ஆயயாவும், ய, being a mediate letter, cannot be doubled after ஆ, which is a long letter, we may immediately perceive that it is to be read *àyayàvum*. In the word கானனாடன் since ன is a soft letter, we must read *kànanàd:n.*

ii. Words which are usually written with a reduplicated letter, provided that letter be either soft or mediate, may drop the reduplication, or not, as best suits the metre. The same may be done even in prose, when it conduces to the

---

வைகலும் வைகல் வரக்கண்டு மஃதுணரார்
வைகலும் வைகலை வைகுமென் றின்புறுவர்
வைகலும் வைகற்றம் வாணாண்மேல் வைகுதல்
வைகலை வைத்துணரா தார்.

(8, ஏடு. 63, கலி.)

*Although they daily see the morning break, yet they understand it not, and daily rejoice in the thought that the presen day is the past one: they do not daily consider the past day to be one day added to that portion of their life which has expired.*

harmony of the period; thus, for செய்யல் *to do we* may read செயல்; for கொள்ளல், கொளல் *to buy*; for என்ன *what*, என or என்னின் *if said*, எனின்; for எல்லாம்; *all* எலாம்: for உள்ளம் *heart*, உளம்; & c. Thus also:

சொல்லுதல் யார்க்கு மெளிய வரியவாஞ்
சொல்லிய வண்ணஞ் செயல்.

(திருவ. சூயள, அதி. ௭, குற.)

If the author has written செய்யல், the first syllable would have been long, and would not have suited the metre. The meaning of the couplet is: to *teach is easy to all*; *the difficulty is to practice what we are taught*. This rule is, however, to be applied with caution; particularly where there is room for ambiguity: thus, if for வில்லை, the accusative of வில் *a bow*, you write விலை, the word will signify *price*: and if for கல்லை, the accusative of கல் *a rock*, you put கலை, the meaning will be *a stag* & c. The principal use of this rule is, to apprize the student, that many words, thus contracted, will be found in books, which must not be sought for in the dictionary under that form.

6. Of the changes which take place in connecting the words of a Tamil sentence, I have spoken at length in the other grammar; but I think it necessary to make a few additional remarks in this.

i. If a word beginning with ந be preceded by a long monosyllable ending in ம், or by a pollysyllable terminating with that letter, the ம் of the first word is sunk, and the ந of

the second remains unaltered; thus, for நாம் நடந்த we must write நாநடந்த, and for மனம் நோக, மன நோக. If the ம் were not dropped, these words would be read *nâm nadanda manamnôga.*

If the preceding word ending in ம் be a short monosyllable, as செம், எம், வெம் the ம் is changed to ந்: thus, செம் and நெல் become செந்நெல் *red paddy*; எம் and நாடு, எந் நாடு *our country* or *what country*: வெம் and நீர் வெந்நீர் *hot water*. Hence it is an error to write சென்னெல், வென்னீர், என்னோடு; this last word, thus written, would signify *my country;* where as எந்நாடு means either *our country,* or *what country?*

ii. If a word beginning by ந be preceded by a short monosyllable ending in ண் or ன், the ந is changed to the preceding letter; thus, தண் (from தண்மை, *cold*) and நீர் (*water*) become தண்ணீர் *cold water*; and கண் and நீர், கண்ணீர் *a tear*. So from என் and நாடு is farmed என்னாடு *my country*; and from பொன் and நாணி, பொன்னாணி, *a golden string.* The words thus united contain a double letter, which, according to a rule laid down in No. 8, we may occasionally write single; thus, for கண்ணீர் we may use கணீர் and for கண்ணல்லாள், கணல்லாள் *a woman with good eyes*; We must be careful, however, not to write கணநல்லாள்; for that would be read *kananallal.*

i. If a word beginning with ந be preceded by a long monosyllable ending in ண் or ன், or by a polysyllable terminating with either of those letters, the ந is dropped, thus வீண் and நசை form வீணசை *fruitless desire*; and நான் and நடந்தேன், நானடந்தேன் I *walked.* So also with polysyllables: thus, if the following words, அரசன் *king*, மன்னன் *monarch*.

மகன் *son*, அரண் *fortification*, கவண் *sling* be united with the word நல்லன் (*masc.*) or நல்லது (*neu.*) they will form, respectively, அரசனல்லன், மன்னனல்லன், மகனல்லன், அரணல்லது, கவணல்லது. When, however, the last syllable of the polysyllable is short, the ந is sometimes changed to the preceding letter; thus, இவன் நாடு, இவன்னாடு *his country*; மகன் நல்லன், மகன்னல்லன் அரண் நல்லது, அரண்ணல்லது. But we must never write இவன நாடு: for this would be pronounced *ivananàdu.*

iii. If a word beginning with ந be preceded by one ending in ல், the ல் and ந are resolved into ன்; and if by one ending in ள், the ள and ந are resolved into ண. In either case, the new letter is doubled, or not, according to the rule laid down in the foregoing paragraph: in other words, whenever the ந is permuted there, the ன or ண must be doubled here; and when the ந is struck out there, the ன or ண must remain single here: thus நல் *good* and நூல் *science* are resolved into நன்னூல் belles letters, நால் and நான்கு into நானான்கு *four times four*; விரல் and நீண்டது into விரனீண்டது *the finger is extended*; thus, also, தெள் and நீர் become தெண்ணீர் *clear water*; தாள் and நல்லாள், தாணல்லாள் *a woman with handsome feet.* and இருள் and நீக்கினான், இருணீக்கினான் *he dissipated the darkness.*

When a word ending with ல் comes before a word begining with ம, the ல் is changed to ன்; and when a word ending in ள் comes before such a word, the ள் is changed to ண்: thus, from நால் and முகம் is formed நான்முகம் *four faces*; and from பொருள் and மாட்சி பொருண்மாட்சி *the excellence of a thing.* Hence, the compound word பன்மை *plural* comes from பல்; நன்மை *goodness*, from நல் வெண்மை *whiteness* from வெள்; & c.

iv. If a word beginning with த be preceded by one ending in ண், the த is changed to ட; and if by one ending in ன், to ற; and to this rule there is no exception: thus, கண் and துடைத்தான் become கண்டுடைத்தான் *he wiped his eye*; கவண் and தெரிந்தான், கவண்டெரிந்தான். *he selected a sling*. If we were to omit the change, and write கவண தெரிந்தான், the words would be read *kavanaterindan*: thus, also, என் தலை must be written என்றலை *my head*; மான் தலை, மான்றலை *a stag's head*; and இவன் தலை, இவன் றலை *this man's head*.

When the word ending in ண் or ன், that precedes anoher beginning with த, is nominative in form, but oblique in signification, the ண் or ன் also may be changed to ட் or ற், respectively, these letters being written or dropped at pleasure Agreeably to this rule, the author of சிந்தாமணி uses அவறேர் *his chariot*, with single ற, for அவன்றேர்; and he might also have written அவற்றேர்: thus, for விண்டிசை *the region of heaven*, மண்டிசை *the region of earth*, we may write விட்டிசை, மட்டிசை.

Tamil writers frequently employ the nominative for the accusative: in order, therefore, to distinguish the two, when the word which is thus used ends in ண் or ன், and is followed by another beginning with any rough letter, ண் must be changed to ட், and ன் to ற்: thus, in the following instances, where மகன் *son* is put for மகனை, we write மகற்றேடினான் *he sought his son*: மகற்கண்டான் *he saw his son*: மகற் சினந்தான் *he rebuked his son*: மகற்பேணினான் *he cherished his son*.

v. When a word beginning with த is preceded by one ending in ள் or ல், under such circumstances that, according

to the rules of the common Tamil, (see the other grammer, No. 19, 20), the த would be doubled, then, in this dialect the த is not doubled, but the ள் in the one case is changed to ட், and the ல், in the other, to ற்; and it is then optional, whether to change the following த to the letter which precedes it, or to drop it: thus, in this dialect, we do not write நாள்த்தோறும், but நாட்டோறும் or நாடோறும் *daily*; neither வனத்தில்த் திரிந்தான், but வனத்திற் றிரிந்தான், or வனத்திறிரிந்தான், *he wandered in the forest*. A mode analoguous to this is observed when any other of the rough letters follows ள் or ல், under the circumstances mentioned above: thus, instead of நாள்ப்பட, we write நாட்பட *for a length of time*; thus, likewise நாட்கடன் *the duty of the day*, நாட்சிறிது *days are few*; வனத்திற் சென்றான், கிடந்தான், புக்கான். *In the forest he went, lay, entered.*

When, after a word ending in ள or ல், a rough letter is not doubled in common Tamil, if the letter be த, it is often according to this rule, changed to ட or ற: the preceding ள் or ல் also being sometimes changed to ட or ற but more commonly dropped: thus, for இவள் தந்தாள் *She gave*, இவடந்தாள்; for குரல் தாழ்ந்தது, குராழ்ந்தது *the voice is lowe*

Example: அகழ்வாரைத் தாங்கு நிலம்போலத் தம்மை
இகழ்வார்ப் பொறுத்த றலை.

(திருவ. யசு, அதி. ௧, குற.)

The two last words are put for பொறுத்தல் தலை. The passage is rended: *It is a chief virtue to forgive slanderers, even as the earth supports those who cut it with the plough.*

vi. Under what circumstances the rough letters க, ச, த, ப, are to be doubled at the beginning of a word, has been

explained in the other grammar I shall here add one rule: When a noun ending in ர் has the force of an accusative but the nominative form, the rough letter which follows it must be doubled: thus, in the example just quoted, the construction is the same as if it were இகழ்வாரைப்பொறுத்தல்; but as the author has used the nominative இகழ்வார் for the accusative, he has written ப்பொறுத்தல், doubling the ப. If, without doubling this letter, he had written இகழ்வார் பொறுத்தல், the word இகழ்வார் would have been in the nominative; a construction which would have implied that the slanderers hemselves were the persons to forgive.

---

# CHAPTER II.

## OF THE NOUN.

### § 1. Of the Declension of Nouns Substantive

7. Before I proceed to the forms of the cases by which nouns subntantive are declined, I must observe that in the declension of nouns of this language, both in the common and in the superior dialect, there is a certain peculiarity. Beside the nominative form proper to each noun, and beside the terminations of cases in both numbers, common to all nouns, there is yet another termination or form, which I shall denominate *the oblique*. This is not the uninflected noun, neither is it any case of it; for it differs from the nominative form, and is frequently used by itself, without any casual termination. The form of the oblique is not the same in all nouns but varies according to the following rules.

i. All nouns, except those in அம், and some of those in உ (of which hereafter), form their oblique by adding இன் to the nominative: thus நா makes நாவின் *the tongue*, நம்பி-நம்பியின் *a lad*, தீ - தீயின் *fire*, மார்பு - மார்பின் *the breast*, கொண்மூ - கொண்மூவின் *a cloud*, மலை - மலையின் *a mount*, கோ - கோவின் *a king*. So also, கண் - கண்ணின் *the eye*, பொன் - பொன்னின் *gold*, பொய் - பொய்யின் *a lie*, அமர் - அமரின் *a battle*, பகல் - பகலின் *the day*, புகழ் - புகழின் *praise*, தாள் - தாளின் *the foot*.

If the final ன் be followed by a rough letter, it is changed to ற்; as அழகிய கண்ணிற்குழவி *a child with fine eyes*. Here, the termination இன் is by no means a form of the

genitive; for, in the higher dialect, this case ends in அது; nor would the use of the genitive, in this instance, have been proper; but it is a form common to all the cases; for, as we shall shortly see, it may take any of the casual terminations.

ii. All the nouns of which we have hitherto spoken, have another form of the oblique, which is the same as the nominative; accordingly the example last quoted might have been அழகியகண் குழவி; or, more elegantly, அழகியகட் குழவி: thus, also, பகலிற் போசனம் or பகற்போசனம் *a mid-day repast.*

iii. Words ending in அம், to form the oblique, reject this termination, and take the affix அத்து: thus, மனம் - மனத்து *mind,* இடம் - இடத்து *place.* To this last form we may add இன் dropping the உ: thus, மனத்தின், இடத்தின். Example: அழகிய முகத்திற் குழவி, or, அழகிய முகத்துக் குழவி, *a child of a beautiful countenance.*

iv. Of nouns in உ, such as have for their final syllable டு or று not preceded by a single consonant, but either by more than one syllable, as in தகடு *a plate,* கயறு *rope,* or by one long one, as in வீடு *house,* ஆறு *river,* form their oblique by doubling the ட or ற of their final syllable: thus, the foregoing words become தகட்டு, கயற்று, வீட்டு ஆற்று, respectively. To these also, dropping the உ, இன் may be added: thus, தகட்டின், கயற்றின், வீட்டின், ஆற்றின். Example: வீட்டுக்கதவு or வீட்டிற்கதவு *the door of a house.*

8. The rules respecting the oblique should be carefully observed, for it is very frequently employed in this dialect; its uses are:

i. In declining nouns; of which hereafter.

ii. In forming adjectives from nouns: thus, காட்டுவழி, or காட்டின்வழி: *A sylvan road.*

iii. To denote possession: as, பூணின் மார்பன் or பூண் மார்பன், *A man having an ornament on his breast*; பெரும் பொருளிற்சாத்தன், or பெரும்பொருட் சாத்தன், Sàttan *who possesses great wealth.*

iv. In expressing the qualities of the mind, or the members of the body: thus, பெருந்தகையிற் சாத்தன் *Sàttan who has* much kindness, அஞ்சாமனத்துச் சாத்தான் sàttan who has *a fearless mind,* அகன்ற மார்பிற் சாத்தன் *the wide-breasted* Sàttan, கொடுமுகத்துச் சாத்தன் *the savage-faced Sàttan.*

v. In expressing the time in which any person or thing exists or has existed, or in which any thing is or was done: as முற்காலத்துச் செய்தி *the history of former time,* இந்நாட் பயிர் or இந்நாளிற் பயிர் *the corn of this time.*

vi. In expressing the place of abode: as இவ்வூர்ப்பசு *a cow of this village,* காட்டுப்பசு *a wild cow,* கொம்பிற்பூ *a flower growing on a branch,* குளத்துப்பூ *a flower growing in a tank.*

vii. The oblique in த்து is used for the ablative in இல்: as, அந்தரத்து வாழ்கின்றோம் *we live in the world,* for அந்தரத்தில்; அறிவாரில்லை நிலத்து *there are none on earth able to know,* for நிலத்தில். It is used also in comparison: thus, in the work entitled Silappadicàram, we have அறை வாய்ச் சூலத் தருநெறிகவர்க்கும் *the foot-path on the declivity of the hill branches of like a trident,* where சூலத்து is put for

So also, மாலைத்தாமத்து மணி நிரைத்து *the gems are arranged according to the beauty of a garland;* where தாமத்து is put for தாமத்தைப்போல or தாமத்தாலே.

We have stated that the oblique has sometimes the same form as the nominative In these cases, if it end with a vowel, or with ம் or ர், and be followed by a rough letter, this last must be doubled, thus மலைப்பசு *a mountain cow.* கொடிப்பூ *the blossom of a creeper,* நெய்க்குடம் *a pot of clarified butter,* மலர்த்தேன் *the honey of a flower;* if it end in ண் or ன், this letter must be changed to ட்; and if in ள் or ல், to ற்: thus, எரிகட்சாத்தன் *the fiery-eyed Sàttan,* நெடும் வாட்சாத்தன் *sàttan with a long sword,* பொற்கம்பி *gold wire,* கடற்றிரை *a wave of the sea.*

9. I now proceed to the declension of the noun.

Pavananti, in his Nannúl, exhibibits the cases, which he terms வேற்றுமை, in the following method and order:

பெயரே - ஐ - ஆல்
கு - ன் - அது - கண்
விளி - யென்றாகும்
அவற்றின் பெயர்முறை

(சொல்லதி. பெயரியல் ஙயரு, சூத்.)

This arrangement, although it differs from the European, I think it advisable to follow; because Tamil authors constantly distinguish the cases by number, *as the first, the second, the third* case; which will not be understood, unless we know the order in which they are classed.

1st case, பெயர்: *the name or nominative.*

2nd case, ஐ: this corresponds with our *accusative*, and is formed by adding the termination ஐ to the oblique: thus, from மலை *mount*, மலையினை, or மலையை; from மனம் *mind*, மனத்தினை, or மனத்தை; from வீடு *house*, வீட்டினை, or வீட்டை; from ஆறு *river*, ஆற்றினை, or ஆற்றை; from தகடு *plate*, தகட்டினை, or தகட்டை; from கயறு *rope*, கயற்றினை or கயற்றை

3rd case, ஆல்: of which Pavananti says:

மூன்றா வதனுரு பாலா னோடொடு
கருவி கருத்தா வுடனிகழ் வதன்பொருள்.

(சொல்லதி. பெயரியல், சுய, சூத்.)

He here assigns, to this case, four terminations: ஆல், ஆன், ஓடு (with the first syllable long), ஒடு (with the first syllable short): so that, we may say *கண்ணால், கண்ணான், கண்ணோடு, கண்ணொடு பார்த்தான், he saw by, or with his eye*; we may also add these terminations to the oblique, and use *கண்ணினால், கண்ணினான்*, & c. When the termination ஒடு (with the first syllable short) is used, the உ cannot be struck out: I have met with only one instance where this was done, which was in the poem Chintámani.

This case corresponds with our ablative, whether casual or social:

1. It expresses the active, material, and instrumental causes which are signified by the term கருவி; as, குயவனா லாய குடம் *a pot made by a potter*, மண்ணாலாய குடம் *a pot made of earth*, திரிகையாலாய குடம் *a pot made by means of a wheel.*

ii. It expresses the impelling cause, whether extrinsic, as the command of another, or intrinsic, as the final design: these are signified by the term கருத்தா, as அரசனாலாய குளம், *a tank made by command of the king*; பயிரினாலாய குளம், *a tank made for the purpose of agriculture.*

iii. It expresses connexion, which is termed உடனிகழ்வு, and it then answers to the social ablative.

Note:- The affix ஒடு, which generally designates the social, is used for the casual, where the cause and effect are co-existent: as தீயொடு புகை *smoke from fire*; பனியாற் குளிர் or பனியொடு குளிர் *cold from dew.*

4th case, கு: this corresponds with our *dative.* Examples: மனைக்கு or மனைவயிற்கு; முகத்துக்கு or முகத்திற்கு.

5th case, இல் or இன்: respecting this case, the Nannul states:

ஐந்தா வதனுரு பில்லு மின்னு
நீங்கலொப் பெல்லை யேதுப்பொருளே.

(சொல்லதி. பெயரியல், சஉ. சூத்.)

*The forms of the fifth case are* இல் and இன், *they import removal, similitude, limit or cause.*

As the termination இன் is also one of the forms of the oblique, we shall often find it duubled; the first இன் being the termination of the oblique, and the second, that of the

5th case; thus, மலையில் or மலையின், மலையினில் or மலையினின் This case is used as follows:

i. To express நீங்கல் *motion from a place*: as வீட்டினீங்கினான், *he departed from the house;* thus,

தலையி னிழிந்த மயிரனையர் மாந்தர்
நிலையி னிழிந்தக் கடை.

(திருவ. கூயசு, அதி. சு, குற.)

As *hair fallen from the head, so are men who have fallen from their station to low estate*. This force of the 5th case accounts for its use in comparison, of which we have spoken in the other grammar; for, அதனிற் பெரிது signifies literally, *quitting that, this is to be reckoned great.* The same with the superlative; for, செல்வங்களிற் செல்வம் signifies literally, *Rejecting all other blessings, this is to be deemed a blessing*: that is, the best blessing.

ii. To express *similitude*, ஒப்பு: as மின்னினொழியு மின்பம், for மின்னைப்போல வொழியு மின்பம், *pleasure vanishes like lightning*. Thus, the celebrated author of Chintámani, describing the road which led to a certain mountain, says:

செல்வர் மனத்தி னோங்கித் திருவின் மாந்தர் நெஞ்சின்
எல்லை யிருளிற் றாகிப் பூந்தா தினிதி னொழுகிக்
கொல்லு மரவின் பயங்கிச் சிறியார் கொண்ட தொடர்பிற்
செல்லச் செல்ல வஃகு நெறிசேர் சிலம்பு சேர்ந்தான்.

(கேமசரியாரிலம்பகம். ரு, கவி.)

In this single stanza, the case இன் is used no less than five times, to express similitude. To show this more clearly, I will translate it into common Tamil.

செல்வங்களை யுடையோர் மனத்தைப்போல மேலெழுந் தேறித்தாரித்திரர் நெஞ்சைப்போலப் பகலுமிருண்டதாகிப் பூவிதழ் மெதுவைப்போல மேடு பள்ளமுமின்றிச் சீர்த்துக் கொல்லும் பாம்பைப் போலக் கோணிப்போய் நீசர் சிநேகத்தைப் போலப் போகப்போகக் குறைந்துவரும் வழியான் மலையைச் சேர்ந்தான்.

*He approached the mountain by a road soaring as the mind of the wealthy, dark at midday as the heart of the indigent, level as the petels of a flower, winding like a deadly serpent, lessening in progress as the friendship of the mean.*

iii. To express எல்லை, a limit; thus, திருக்காவலூரின் தெற்குக் காவிரியாறு, *The river Cáviri bounds Tirucávalúr to the south.*

iv. To express ஏது, cause: thus, பொன்னினாய குடம் *a pot made of gold* பொருளினெளியன் *a man poor in substance,* அறத்திற் பெரியன் *a man of exalted virtue.*

6th case, அது: this corresponds exactly with our *genitive*, Respecting this case, we find in Nannúl the following remark:

ஆறி னொருமைக் கதுவு மாதுவும்
பன்மைக் கவ்வு முருபாம்.

(சொல்லதி. பெயரியல், சாங, சூத்.)

*The termination of the 6th case is* அது or ஆது *for the singular* and அ *for the plural*; the meaning of which is, that the singular or plural termination is to be affixed to the noun in the genitive, not according as this is singular or plural, but according as the noun, which governs that genitive, is singular or plural. Thus, with the governing noun in the singular: வாழையது பழம் *the fruit of a plantain tree*; யானையது கூட்டம் *a herd of elephants*; மரத்தினது கொம்பு *the branch of a tree*; நெல்லது or நெல்லினது சோறு *boiled rice of paddy*; எனது or எனாது, நினது or நினாது நிலம் *the land of me or thee*;—with the governing noun in the plural: என கைகள் *the hands of me*; தன யானைகள் *the elephants of him*; குதிரைய மயிர்கள் *the hairs of a horse*.

The plural termination is also employed though the governing noun be in the singular, provided it be used in a plural sense: thus, speaking of both hands, I may say என கை *my hands*, நுன கை *thy hands.*

Example:

நுனசீ றடிநோ வநடந் துசெலே
லெனதா வியகத் துறைவா யெனுநீ.

(சிந்தாமணி, கேமசரியாரிலம்பகம் கவி.)

*Weary not thy delicate feet by departing hence, thou who art the inmate of my soul.* Hence, the world ஆவி being singular, the auther writes எனதாவி; but அடி, although in the singular, has a plural sense; and he therefore writes நுனசீறடி. The metre shews that we should read *nuna*, not *nun*. Observe, that நுனது and நினது may both be put for உனது, as will be explained in the proper place.

The genitive case is, however, seldom used, the oblique form being employed in its stead: thus காட்டகத்தில் for காட்டினகத்தில் *in the desert*; மனத்துறுதி for மனத்தினதுறுதி *the firmness of mind*. The word உடைய, which serves for a genitive termination in common Tamil must not be so employed here; in fact, it is not a casual termination, but an adjective, regularly formed from the substantive உடை, according to rules which will hereafter be given.

7th case, கண் & c. This corresponds with the local ablative. கண், however, appears rather to be a word which forms a compound with the uoun, than a casual termination; and although the original meaning is *eye*, it here signifies *place*. In confirmation of this remark, we find it expressly stated in Nannùl, Rule 45, that we may use, in the same way, any word importing *place*; such as தலை, கடை, இடை, முன், பின், வலம், இடம், கீழ், மேல், உள், புறம், புடை, உளி, உழி, with many others. *Of these words, such as terminate in ம் must be used in the oblique form த்து: thus, காட்டிற்கண் or காட்டிடத்து, காட்டகத்து, காட்டிற் புறத்து, *in the desert* &c. It follows that, as இல் is a word meaning *place* or habitation it, likewise, may be employed in forming this case: in fact, it is so used in common Tamil: thus, மலையில் *in the mount*, முகத்தில் *in the face*; the termination இல், therefore, serves for two cases, the fifth and the seventh. When கண் is used in forming the 7th case, the ண் must be changed to ட், if the following word commence with a rough letter: thus, மலைக்

*The whole of these words are enumerated in the following rule of Nannul:

கண்—கால்—கடை—இடை—தலை—வாய்—திசை—வயின்
முன்—சார்—வலம்—இடம்—மேல்—கீழ்—புடை—முதல்
பின்—பாடு—அளை—தேம்—உழை—வழி—உளி—உழி
உள்—அகம்—புறம்—இல் இடப்பொருள் உருபே.

(பெயரியல். 45, சூத்.)

கட் புலி *a tiger in the mount*, வயற்கட் குருகு *a heron in a paddy field*, பொழிற்கட் கிளி *a parrot in a grove*, அறவோர்கட் சுகம் *happiness is with the virtuous*, அரசர்கட் டிரு *wealth is with kings*.

From the foregoing remarks it appears, that, wherever, in common Tamil, the expression கிட்ட *near*, *at*, is used, we may, in this dialect, employ the case கண்: thus, அவன்கட் சென்றேன் *I went to him*, ஊரின்கட் கண்டேன் *I saw him near the village*, & c. Example:

நல்லவர்கட் பட்ட வறுமையி னின்னாதே
கல்லார்கட் பட்ட திரு.

(திருவ. சுக, அதி. அ, குற.)

*Wealth with the ignorant is worse than poverty with the wise.* Here, tho locality is designated in English by *with*.

With respect to the word உள், I take this occasion to remark, that, as it is included among those words which designate *place*, it cannot correctly be used, as it commonly is, with a dative; but requires to be coupled with the oblique; thus, அறத்துள் or அறத்தினுள் *in virtue*, வீட்டுள்ளே or வீட்டினுள்ளே *in a house*, அவற்றுள் or அவற்றினுள் *in them*.

8th case, விளிவேற்றுமை, *the vocative*. Having enlarged on the formation of this case in the other grammar, and the remarks made there being equally applicable here, I shall, without repeating them, proceed to notice certain peculiarities of this dialect.

i. In Nannúl. (Rule 46, Chap. on the Noun), we are told, that the vocative is either இயல்பு, the simple nominative, or is formed in the following ways: by குன்றல் *elision*; by மிகுதல் *augmentation*; by ஈற்றின்திரிபு *the change of the last letter*; by ஈற்றயற்றிரிபு *the change of the penultimate*; or by some of these ways combined: thus, ஐயன் வாழி, *farewell sir*, where the simple nominative is used; ஐய வாழி, where the letter ன் is dropped; ஐயனே வாழி, where the nominative is augmented by the letter ஏ, ஐயவே, where the final ன் is changed to வே; ஐயான் வாழி, where the penltimate is changed from a short to a long letter; ஐயா வாழி, where the last letter is dropped, and the last but one changed †; and ஐயாவே, and ஐயாவோ, where, in each word, the last letter, and the last but one, are changed,

ii. Nouns masculine ending in ஆன். besides the modes explained in the other grammar, form their vocative, either by அளபெடை; as, பெருமான் *king*, voc. பெருமா அன் ‡; or by changing the final ன் to ய், as கிரியான் *a mountaineer*, voc. கிரியாய், உண்டான் *an eater*, voc. உண்டாய், நெடுங்கையான் *a man with long arms*, voc. நெடுங்கையாய். To this

---

† Thus, also, ஐயே, where the final ன் is dropped, and the penultimate changed to ஏ. See நன்னூல், சொல்லதி, பெயரியல்—50, சூத்.

‡ உயர்திணை words ending in ன் may also form the vocative by changing the final ன் to ஓ, thus, பெருமான், voc. பெருமானோ *O king*. See நன்னூல், சொல்லதி, பெயரியல்—50, சூத்.

vocative we may also add ஏ thus, கிரியாயே *O mountaineer*, §, உண்டாயே *O eater*, &c. This last mode is used more especially with appellative nouns, of which hereafter.

iii. Nouns masculine and feminine ending in ன் preceded by a long syllable, may likewise form their vocative by அளபெடை: thus, வேள் *a name of the god of love*, வேஎள். If the long syllable preceding ன் contain the vowel ஆ, the vocative is formed by dropping the ன், thus, கண்ணாளன், voc. கண்ணாள; to which me may add ய், கண்ணாளய். If the syllable before ள் be short, the vocative may be formed by changing the short penultimate to its corresponding long letter; and this serves also for the vocative neuter: thus, மக்கள் *children*, voc. மக்காள்; நமர்கள் *our people*, நமர்காள்; திங்கள் *moon*, திங்காள்; கிளிகள் *parrot*, கிளிகாள். If the vowel in the short syllable be அ, it is sometimes changed to ஏ long, but this form will not serve for the neuter: thus, அடிகள், which is the same with சுவாமி *Lord*. voc. அடிகேள். Examples: தளைமிந்து விளாள் வேமடிகேள் — ஏற்று மடிகேளுன்னை, that is, *We worship thee, O Lord*.

iv. Nouns masculine and feminine, ending in ர் preceded by a long syllable, may form their vocative by அளபெடை, thus, தம்பிமார் *younger brothers*, voc. தம்பிமாஅர். If the vowel preceding ர் be ஆ this may be changed to ஈ. thus,

---

§ Appellatives in ஆன் may also form the vocative be chahging the ஆ of his form into ஓ, thus, உண்டாயே, *O eater*; வாயிலோயே. *O porter*.

See நன்னூல், சொல்லதி, பெயரியல்—50, சூத்.

ஊரார் *villagers,* voc. ஊரிர்; to which we may add ஏ, ஊரீரே; so also from சான்றோர் *the learned,* சான்றீர், சான்றீரே. If the ர் be preceded by அ, this is changed either into இ or ஈ, thus, தெவ்வர் *enemies,* voc. தெவ்விர், வேந்தர் *kings,* வேந்தீர், பாகர் *charioteers,* பாகீர்; or, the original word may remain unchanged, and ஈர் be added; thus, நமர் *our men,* voc. நமரீர், பிறர் *foreigners,* voc. பிறரீர். If the ர் be preceded by இயர், the யர் is dropped, the இ is changed to ஈ and ஏ is added: thus, நம்பியர் *lads,* voc நம்பீரே, தம்பியர் *younger brothers;* voc. தம்பியீர் or தம்பியீரே; சாமி *lord.* voc. சாமியீர் or சாமியீரே Lastly: certain neuter nouns, when used in token of love or joy, assume the masculine of feminine form as I shall hereafter explain: thus, the words மயிலார் *those who resemble peacocks,* and குயிலார் *those who resemble cocilas,* may be used the instead of மயில்கள் *peacocks* குயில்கள் *cocilas,* under the foregoing rules, their vocatives will then become மயிலீரே; குயிலீரே, respectively.

v. Nouns masculine and feminine, ending in ல், or ய், preceded by a long syllable, may form their vocative by அளபெடை: thus, மால் *a name of Vishnu,* voc. மாஅல்; thus, a certain poet has, வலம்புரித் தடக்கை மாஅல் *O mightyhanded Vishnu:* so also, பூணாய் *a woman adorned with jewels* voc. பூணாஅய். But if அ, which is a short vowel, precede ல் the vocative is formed by changing that vowel into ஆ thus, தோன்றல் *a son or king,* voc. தோன்றால், மடவரல் *a women,* voc. மடவரால். The same with nouns neuter; thus. ஓங்கல் *a mountain,* தூங்கல் *an elephant,* voc ஓங்கால், தூங்கால்.

iv. In Nannúl Rule 53, we are told, that the vocative formed by அளபெடை is used only in calling to persons at a distance, while that which is formed by dropping the final

letter, as well as that which has the same form as the nomi·native, is used only in addressing those who are near; that the vocative formed by adding ஓ, is used only in exclamations of pain or lamentation; and that the Remaining forms are used indifferently

## § 2. Of Nouns Appellative.

10. Appellative nouns are called in Tamil பகுபதம்., in contradistinction to nouns proper, whice are termed பகாப்பதம். பதம் signifies *a word*: பகு, for பகும், the future participle from the verb பகுத்தல் *to divide or to be divisible*, signifies *divisible consisting of parts, one composed of several*; பகா, the negative participle from the same word, means *indivisible* or *simple* The Deity may be called பகாப்பொருள் *a being simple or uncompounded*; and created things. பகுபொருள் *comounded beings*.

Nouns proper are called பகாப்பதம் *simple words*, because they refer to one object only. The word வில், for instance, is பகாப்பதம், because it refers to one object *a bow*. Nouns appellative are called பகுபதம், compound words, because they refer to two objects: thus, if we form an appellative from the word வில் as வில்லான் *a bow man*, this refers to two objects—the bow itself, and the man who holds it.

To the foregoing definition it may be objected, that the word வில். for instance, is what is termed திரிசொல் *a simple word with more than one meaning*; and that, from the variety of its significations as *li,ht, coral, anemone a mast*. &c. it cannot properly be termed பகாப் பதம். But this is of on consequence; because it has more than only meaning only when

considered singly (hence திரிசொல், ‡, and not when it is regarded in conjunction with its appellative, for the word வில்லான், *a bow man.* for instance, fixes the meaning of வில், when considered as its proper noun. This remark will be found to apply, with equal justice, to any other appellative noun.

11. In this dialect, appellatives are formed at pleasure from any noun or verb. The primitives from which they are formed, are referred to six heads, called *common places,* பொதுவிடம். In Nannúl (Part the first, Chap. II, Rule 5), these are thus enumerated:

பொருளிடங் காலஞ் சினைகுணந் தொழிலின் வருபகுபதமே.

i. பொருள் *a thing possessed,* as வில்லினன் *a bow man,* from வில்; முடியினன் *one who wears a crown,* from முடி.

---

‡ In Nannúl, the definition of திரிசொல் is as follows:

ஒருபொருள் குறித்த பலசொல் லாகியும்
பலபொருள் குறித்த வொருசொல் லாகியும்
அரிதுணர் பொருளன திரிசொல் லாகும்.

(சொல்லதிகாரம், பெயரியல்–15 சூத்.)

*When one object is expressed by many words or one word designates many objects, the object difficult of apprehension, becomes a* திரிசொல்.

Hence, it signifies after *a synonym* or *a word with several meanings,* thus. மலை, வெற்பு, கிரி, all which signify *a mountain,* are each a திரிசொல், in the former sense, and நாகம், which signifies *a monkey. a snake, a mountain,* &c. is a திரிசொல் in the latter.

ii. இடம் *place*, as மலையினன் *a mountaineer*, from மலை; *a Telinga man*, from தெலுங்கு.

iii. காலம் *time*. as இக்காலத்தான் *a man of the present time*, முற்காலத்தான் *one of former times*, பரணியான், கேட்டையான், *one born under the constellation*, பரணி or கேட்டை.

iv. சினை *a component part*. as தொள்ளைக்காதன் *a man with a long bored ear*, நெடுங்கண்ணன் *one whose eyes are long*.

v. குணம் *a property of mind or body*, as கொடியன் *a cruel man*, from கொடுமை; இனியன் *a mild man*, from இனிமை; கரியன் *a black man*, from கருமை; கூனன் *a hunch-backed man*, from கூன்; நெடியன் *a long man*, from நெடுமை; குள்ளன் *a short man*, from குள்ளம்.

vi. தொழில் *employment* or *action*, as வாணிகன்; *a merchant* from வாணிகம்; செல்வினன் *a traveller*, from செலவு; விரைவினன் *a quick man*, from விரைவு. To the sixth place belong also, ஓதினன் - ஓதுவான் *a reader*, from the verb ஓதுதல்; காத்தவன் - காப்பான் *a preserver*, from the verb காத்தல்; and the like; which, as has been stated in the other grammar, may be formed at pleasure: as such words, however, may be taken either for the third person of the verb, or for appellative nouns, we are told, in Naunúl, that a distinction is to be made in pronouncing them. When the word ஓதுவான், for instance, is an appellative noun, the ஆ is to be pronounced more open, than when it is part of the verb.

12. Concerning the formation of appellatives from common places, I shall not venture to give any rules as invariable. Pavananti himself, in his Nannûl, says that this must

be learned rather from the practice of ancient writers, than from precepts. So irregular, indeed, is the formation of appellatives, that it is impossible to fix it by any certain rules. For instance, from வில், *a bow*, are formed வில்லி, வில்லன்; வில்லவன், வில்லோன், வில்லான், வில்லினன் all which signify *an archer* Yet, from கண், we cannot, in the same way, form கண்ணி, for a masculine appellative, that word being used only for the feminine: neither from மலை, can we form மலையி, for either gender. I observe, however:

I. That we learn from Nannúl that appellatives are to be distinguished into two parts: பகுதி, the primitive from which the appellative is formed, and விகுதி the applíative termination; thus, in the appellative வில்லான், வில் is the பகுதி, and ஆன் the விகுதி. When appellatives are formed from nouns referrible to any of the common places but the fifth, the பகுதி, or root, (expecting nouns in அம், of which hereafter), remains unaltered; the விகுதி. or appellative termination, being simply affixed to its nominative or obliqure: thus, பூண் *an ornament*, app. பூணன், பூணினன்; ஊர் *a village*, app. ஊரான்; நாள் *a day* நாளினன்; கண் *an eye*, app கண்ணன்; ஊன் *food*, app. ஊனினன்; in all which instances, the விகுதி is affixed without any change of the பகுதி.

But in forming appellatives from the fifth place, குணம், the primitive noun undergoes a change; thus, the appellative from கொடுமை *cruelty* is கொடியன், not கொடுமையன். So also, கருமை *blackness*, app. கரியன்; நெடுமை *length* app. நெடியன்; புதுமை *novelty*, app. புதியன்; பெருமை *greatness*,

app பெரியன்; நன்மை *goodness.* app நல்லன்; வெண்மை *whiteness*, app. வெள்ளன்.

ii. That விகுதி, the appellative termination, is generally, for the masculine singular, அன், அவன், ஆன், ஓன்; for the feminine singular, அள், ஆள், அவள், இ; for both genders in the plural, அர், ஆர், அவர்; for the neuter singular, அது, து; for the neutral plural, அவை, அன, அ.

These terminations are affixed to proper nouns under the fifth head in the manner already shown: thus, from கொடுமை are formed, for the masculine singular, கொடியன், கொடியவன், கொடியான், கொடியோன்; for the feminine singular, கொடியள், கொடியவள், கொடியாள் (but not கொடியி), though we say நல்லி. &c ) for the plural of both genders, கொடியர், கொடியார், கொடியவர்; for the neuter singular, கொடியது கொடிது; for the neuter plural, கொடியவை, கொடியன, கொடிய. Such proper nouns, belonging to the other five classes, as do not end in அம், form their appellatives, as already stated, by adding the terminations enumerated above, either to their nominative, or to the oblique (see 7): thus, from the nominative வெற்பு *a mountain*, are formed வெற்பன், வெற்பவன், வெற்போன், வெற்பான், &c., and from its oblique, வெற்பின், are formed வெற்பினன், வெற்பினவன், வெற்பினான், வெற்பினோன், &c Thus, also, பூணின், app பூணினன், &c., கசடு *filthiness* app. கசடன், &c , or from its oblique கசட்டு or கசட்டின், app. கசட்டன், கசட்டினன், &; நாடு *a region*, app. நாடன், or, from its oblique நாட்டு, or நாட்டின், app. நாட்டன், or நாட்டினன்; or these, the appellative

formed from the oblique in ட்டு, is more elegant than that formed from the oblique ட்டின். Again, from வயறு *the belly*, வயறன், formed elegantly, from its oblique வயற்று, வயற்றின், வயற்றன், வயற்றினன்.

iii. Nouns ending in அம் from their appellative, either by changing the ம் into ன் or ள், or by changing the அம் into இ. The latter form is generally usedfor the feminine only, but sometimes for both genders: thus. தருமம் *charity* app, masc. தருமன், fem, தருமள், தருமி: காமம், *lust*, app. masc. காமன், fem. காமள், காமி. But ஆங்காரம் *pride*, and உலோபம் *covetousness*, form ஆங்காரி உலோபி, for both genders.

The foregoing mode cannot, however, bs used when the proper noun consists of two short syllables; thus, அறம் *virtue*, and மனம் *mind*, cannot form அறன் and மனன், for their appalatives. The reason of this is, that, in the superior dialect, the greater part of such nouns may themselves terminate in ன், as well as in ம், so that அறம் and அறன், மனம் and மனன், are the same. This, however is not always the case; we cannot, for instance employ குளன் instead of குளம். In the use of such words, we are told in Nannûl that the practice of ancient writers must be our guide.

The mode in which nouns in அம் must frequently from their appellatives, is, by affixing the appellative terminations to their oblique: thus, மனம் obl. மனத்து or மனத்தின் the former of which, taking the several terminations, gives, for the singular masculine, app. மனத்தன், மனத்தவன், மனத்

தான், மனத்தோன்; for the singular feminine, மனத்தள், மனத்தவள், மனத்தாள், மனத்தி; for the plural of both genders, மனத்தர், மனத்தார், மனத்தவர்; for the singular neuter மனத்தது; for the plural neuter, மனத்தன, மனத்த. The second form of the oblique gives மனத்தினன், மனத்தினவன் &c. Thus, also, தருமம், app. தருமத்தன் &c. காலம், app. காலத்தினன், &c

iv. A few proper nouns in ஐ become appellative by the addition of ஞர் or நர், and the letter ந, which generally initial, is then written in the middle of the word : thus, கிளை, *a branch*, app. கிளைஞர், or கிளைநர் *relations by blood*; இளை. app, இளைஞர், or இளைஞர் *youths*. This method is seldom used.

v. Respecting the formation of appellatives from verbs, general rules are given in No 106 of the other grammar. I have here only to add, that appellatives, serving both for the masculine and feminine, are often formed from the neuter gender future, by changing the உம் into இ ; thus, விழுங்கும் from விழுங்கல் *to devour*, app. விழுங்கி; உண்கும் from உண்ணல் *to eat*, app. உண்கி; தின்னும் from தின்னல் *to eat*, app. தின்னி; கிடக்கும் from கிடத்தல் *to lay*, app. கிடக்கி. From some verbs, appellatives cannot be thus formed; the rule, therefore, is not universal.

13. It has been stated, that the விகுதி, or appellative termination, for the neuter plural, may be அ ; thus, கொடிய, அரிய, மனத்த, Example:

> செயற்கரிய செய்வார் பெரியர் சிறியர்
> செயற்கரிய செய்கலா தார்.

(திருவ. கூ, அதி. கூ, குற.)

*Things difficult of execution the great perform,*
*Low persons are not capable of mighty deeds.*

Now, the word அரிய, for instance, may, from its termination, stand, either for an adjective (of which hereafter), as in அரிய பொருள் *a difficult thing*, or for an appellative noun of the neuter plural as in அரிய செய்வார். In the latter case, it is used somewhat like the words *difficilia, ardua, multa,* & C., in Latin; which may be written either with the word *negotia*, or without it: as; *ardua negotia proponis*, or simply, *ardua proponis*. This observation must be carefully remembered; for, in this dialect, appellatives are formed from any noun, and the termination in question frequently occurs; thus, with தகை *good quality*, which signifies the same as குணம், we have தகைய செய்தான், that is, குணத்தையுடையவற்றைச் செய்தான், *he did acts of a good kind*: thus, also, மெய்ப்பொருளவாகி, that is, மெய்ப் பொருளைக் கொண்டனவாகி *those things becoming realities;* and இவையுன்பாலவென்றான், that is உன்பாலாயினவென்றான் *he said, these things occured before you.* Instances of this kind are constantly to be found in authors.

14. In this language there is a peculiarity, which, I believe, will not be found in any other. It is this, that, whilst appellatives in general are declined through all the cases, like nouns substantive, those which are formed either from the fifth head of primitives, or from the oblique of any noun whatever, are also conjugated through all the persons, like verbs. In this case, they are called வினைக்குறிப்பு *the sign of the verb*; that is, nouns serving, like a verb, to express some action or passion: thus, வெற்பினன் *he dwells on a mountain.*

The following is an example of an appellative declined through all the cases, like a noun substantive: பூணினன், பூணினனை, பூணினனால், பூணினற்கு, பூணினனின், பூணினனது, பூணினன்கண், all from பூணின்.

The following is an appellative declined through all the persons with the verbal terminations proper to this dialect (of which hereafter); நான் பூணினேன், நீ பூணினை, அவன் பூணினன், அவள் பூணினள், அது பூணிற்று; நாம் பூணினேம், நீர் பூணினீர், அவர் பூணினர், அவை பூணின. When thus conjugated, they have the force of verbs, and form of themselves complete sentences. The foregoing examples, therefore signify: *I have a necklace of gems, Thou hast a necklace of gems,* &c. Hence the following are complete sentences: இறைவ கொடியை *O king! thou art cruel*; கன்னித் தாயே யெனக்கினியை *O vir in mother! how dear art thou to me!* The same when we apostrophize inanimate objects: நீரே தண்ணியை *O water! how cold thou art*; தீயே வெய்யை *O fire, how hot thou art!* or when we simply state the fact: நீர் தண்ணிற்று *the water is cold;* தீய வெய்யது *the fire is hot.*

Hence we perceive the etymology of the word அடியேன், which is so frequently used. It is an appellative from the noun அடிமை *servitude*, and, as its termination implies has the force of a verb, of the first person singular, and signifies, *I am a servant*. To use this word like a noun, a. அடியேன், அடியேனை, அடியேனால் அடியேனுக்கு, &c is erroneous: for the noun is not அடியேன், but அடியன், அடியள் : or அடியான், அடியாள். Custom may sanction this error in the common dialect, but it is altogether inadmissible in this.

நல்லன், இல்லன், அல்லன், and similar words, being appellatives, are conjugated, in this dialect, like verbs: thus, நான் – நல்லேன், இல்லேன், அல்லேன்; நீ - நல்லை or நல்லாய்; இல்லை or இல்லாய், அல்லை or அல்லாய்; அவன்-நல்லன் or நல்லான் &c.; அவள்–நல்லள் or நல்லாள், &c.; அது நல்லது or நன்று, இல்லது or இன்று, அல்லது or அன்று; நாம்- நல்லேம் or நல்லனம், &c.; நீர் – நல்லீர், &c.; அவர் நல்லர் or நல்லார், &c., அவை நல்லன or நல்ல. இல்லன or இல்ல. அல்லன or அல்ல.

In common Tamil, when a person or thing which is produced is not that which we want, we apply the word அல்ல indiscriminately to either: as, நானல்ல, நீயல்ல, அதல்ல, அதுகளல்ல. In this dialect, on the contrary, when we make a simple denial as to the essence of my person or thing, the word அல்லன் must agree in gender with the object to which the negation refers: thus, நானல்லேன் *I am not the persan,* இதன்று, இல்லது *this is not the thing*; so, நீரல்லீர், அவையல்ல or அல்லன; and when we make a negation respecting one person or thing, and an affirmation respecting another, the word அல்லன must agree in gender with th object to which the affirmation refers; thus, I see something at a distance, but doubt whether it be a man or a horse; on ascertaining the point, *I say, it is not a horse, but a man*; which must be rendered, குதிரையல்லன் மனிதன்; and, if I make the affirmation respecting the horse மனிதனன்று குதிரை. With regard to the number of அல்லன், the principle of concordance is the same: thus, to express *there are not several men, but one*, I say பலரல்ல னொருவன்; and vice versa, ஒருவனல்லர் பலர். So, likewise, if I deny that there are several things, but affirm that there is one, I say, பலவை யல்லதொன்று *there are not several, there is one*; and vice versa, ஒன்றல்ல பலவை *there are several, not one only*.

The mode in which appellatives are conjugated must be carefully observed, as it will elucidate many passages, which would, otherwise, be extremely obscure. The following quotation contains several examples of the rules on this head. The stanza is of the kind called Viruttam but is to be read, as will hereafter be explained, with the same cadance as that termed Venba.

சீரெல்லா முள்ளுடைய தீதெல்லா நீத்தொளியை
நேரெல்லாம் வெல்வலியை நேமிக் கினியை      நீ
யாரெல்லா மென்ப ரடிகளிது மெய்யே      ற்
பாரெல்லா முன்னைப் பணியாத வாறென்      னே.

The appellatives உடையன, ஒளியன, வலியன. இனியன are here used as verbs, in the second person singular, உடையை ஒளியை, வலியை, இனியை.

The stanza is rendered. *O Lord! Thou hast all good within Thee! Thou, who art exempt from all evil, appearest with splendour. Thou art omnipotent and without equal! Thou rejoicest the world; Who can declare all Thy perfection? If thus it be, then, wherefore does all the world neglect to worship Thee?*

15. There is yet one remark, which, though it belong more immediately to the conjugation of verbs, I shall introduce here, in order to complete the subject of appellative nouns.

Appellatives, when conjugated as verbs, are inflected with the regular verbal terminations, of which in the proper places, except in the third person singular of the neuter gender, which takes several forms, and terminates in அது, த்து, ற்று or ட்டு. It may be stated as a general rule, that the

third person singular neuter may always take the termination அது: thus, மலையினது, ஊரினது; but since this is likewise the termination of the sixth case, or genitive, it is seldom used, except in appellatives formed from the 5th class of primitives by altering or abbreviating the proper noun, as explained above: for, it then admits of no ambiguity: thus, கொடியது or கொடிது *it is cruel*, கரியது or கரிது *it is black*

With regard to other appellatives the following rules are to be observed:

i. Those derived from nouns ending in ஐ, ர், ய், form the third person neuter singular by adding the termination த்து to those nouns: thus உடை *possession*, app. உடைத்து; தீமை *evil*, app. தீமைத்து; நடை *progress*, app. நடைத்து; thus, also, பெயர் *name*, app. பெயர்த்து; ஊர் *a village*, app. ஊர்த்து; பொய் *a lie*, app. பொய்த்து; மெய் *truth*, app. மெய்த்து.

Example:

பல்லார் பகைகொளலிற் பத்தடுத்த தீமைத்தே
நல்லார் தொடர்கை விடல்.

(திருவ.சயரு.அதி.ய,குற.)

Here தீமைத்து is the same as தீமையதாகும் *it is worse*. The passage is rendered: *To lose the friendship of the good is tenfold worse, than to be hated by the many.*

ii. Those derived from the oblique in இன், form the appellative by changing the ன் to ற்று: as வில்லின், app. வில்விற்று; பொறபின், app. பொறபிற்று; இருளின், app. இருளிற்று; thus. in the verse quoted in p.32, we have எல்லையிருளிற்றாகி &c.

iii Those derived from nouns in ல், form it by changing the ல் to ற்று: thus, மேல் *above,* app. மேற்று; முதல் *first,* app. முதற்று; வேனில் *heat,* app. வேனிற்று; thus, a certain poet has பொருள் பொழிவார் மேற்றே புகழ், *Praise is heaped on those who pour forth their wealth.* Here, மேற்றே புகழ் has the force of மேல்தே புகழ்.

iv. Those derived from nouns in ள், form the appellative by changing the ள் to ட்டு: thus, மாரிநாள் *winter,* app. மாரிநாட்டு; so that இப்பயிர் மாரிநாட்டு is a complete proposition signifying *this is a winter crop,* or *this kind of cultivation is proper to the rainy season:* so also அப்பயிர் கோடைநாட்டு *that is a summer crop,* or *that kind of cultivation is proper to the summer season:* and, as ண் is changed to ட் (see 6. iv.), a third person neuter singular is tormed from கண், the sign of the seventh case, by changing he ண் to ட்டு: in this form it becomes a verb, and renders the sentence complete. Example:

அன்பறிவு தேற்ற மவாவின்மை யிந்நான்கு
நன்குடையான் கட்டே தெளிவு.

(திருவ. ருயஉ, அதி. ரு. குற.)

*He who hath these four qualifications-loyalty, wisdom, decision, disinterestedness-with him is perspicuity (of counsel) found.* Here கட்டு has the force of கண்ணதாம் (Lat, est apud) *is with.* The meaning is: *Love towards the king, skill in the law, decision of opinion, and disinterestedness; are four qualifications, with the possessor of which the best counsel is found.*

This rule shews, that the words இருட்டு and பொருட்டு which, in common Tamil, have come to be used as nouns are in fact, appellatives, of the third person singular neuter,

from இருள் and பொருள். We have stated, in the other grammar, No. 107, that the third person neuter of the preterite serves for a verbal noun: the third person neuter of appellatives may be used in the same way, both in the singular and plural: thus, in a late example, we had இருளிற்றுகி which is the same with இருண்டதாகி; so for the plural: பல நிறத் தனவாய மலரே, *flowers variegated with many colours.*

I shall conclude this Section by adducing as an example a Venbà in which the third person neuter singular of the appellative is used throughout:

> வெற்பிற்றே செம்பொன் விரிகடற்றே வெண்முத்தம்
> பொற்பிற்றும் பூமுகத்தே தேனினிமை—கற்பிற் றே
> பெண்ணழகு நல்லறத்தே பேராப் பொருளின்ப ங்
> கண்ணழகு செய்தயைத்தே கா ண்.

Here the appellative பொற்பிற்றும் is used for the verbal of the preterite, and the others, as verbs, in the third person neuter singular. The sense is the same as if the author had written, வெற்பினதாகுஞ் செம்பொன் &c. The meaning is: *Gold is in the mountain, pearls are in the sea, and the sweetness of the honey lies in the beauteous flower buds: so chastity is the beauty of a woman, durable riches are found in virtue, and benevolence is the embellishment of the eye.*

I have dwelt the more at length on appellatives, because in them, principally consist the peculiar character and difficulty of syntax in this dialect.

## § 3—Of Nouns Adjective

16. In the other grammar we stated, that adjective, as சில *few*, பல *many*, & c., are called உரிச்சொல், But of words expressing mode, which are all comprehended by the Tamils under this general term, many in this dialect are joined, not only as adjectives to nouns, but also as adverbs to verbs: thus, நனி, தவ, சால, உறு, கழி, கூர், all which are terms of increment, are joined with nouns: as, நனி தவத்தோன் *an austere penitent*, உறு துணை *effectual succour*; or with verbs: as நனிச் சொன்னான் *he spoke much*, சாலக் கொண்டான் *he received abundantly*; thus, in the Rāmāyanam of Camben, we have:

கல்லும் புல்லுங் கண்டுருகப்பெண் கனி நின்றாள்

where the word கனி, is used adverbially, and singnifies *sweetly*; The meaning being: *The maid stood, looking so sweetly, that the very herbage and rocks would have melted, had they beheld her*: so in another poet, the word கடி, which has various significations, is used in the same line both as an adjective and an adverb:

கடி நுனை பட கழி மா          ரி
கடி விட விரைவின் மாய்ந்தார்

*He swiftly discharging a shower of sharp-pointed arrows, they suddenly perished.* Here கடி நுனை signifies *a sharp point*, and கடி விட *to discharge swiftly*. All words of this kind will be found in the dictionary.

17. Adjectives are frequently formed fromsub stantives. On this subject, I shall here add a few remarks to those contained in the other grammar.

i. The oblique of the noun is often used as an adjective; thus, சுடர்ப்பூணின் மார்பு *a breast adorned with a glittering chain*. This is also done in prose; thus, in the

work entitled Silappadigaram, we have மணவாய்த் தென்றல் *the fragrant southern breeze,* நிழலிற் சோலை *a shady grove:* and in the same work பேராச் சிறப்பிற் புகார் நகரத்துக் கோவலன் *Cóvalan a native of the city Pucár of perpetual celebrity:* where பேராச் சிறப்பின் and நகரத்து are used as adjectives.

ii. Nouns substahtive ending in மை express quality in the abstract: as, கருமை *blackness;* வெண்மை *whiteness;* அருமை *difficulty.* From such nouns, when the மை is preceded by உ, adjectives are formed in the following ways: — By simply dropping ஐ: so from அருமை, அரும்பொருள் *a difficult thing;* from பசுமை, பசுங்கிளி, *a green parrot.*— By dropping மை: so from சிறுமை, சிறு பொருள் *a small thing.*— Or the மை being dropped, the உ suffers elision, and இய is substituted: as அரிய பொருள், பசிய கிளி, சிறிய பொருள். Or dropping the மை, the consonant which preceded it, if a rough letter, is doubled: this method is used only when the following noun begins with a vowel which causes elision of the உ: thus from பசுமை, பச்சிலை *a green leaf;* from நெடுமை, நெட்டெழுத்து *a long letter;* from குறுமை, குற்றெழுத்து *a short letter.*— Or without doubling the consonant, the first syllable if short is made long, but the உ always suffers elision if followed by a vowel: thus, பசுமை, * பாசிலை *a green leaf;* கருமை, காரெலி *a black rat;*

---

* It appears from Nannúl, that the word பசுமை may also become an adjective, before words beginning with க, ச, த, ப, by dropping மை, changing the second syllable to the nasal corresponding to each of those letters, and the அ of the first syllable to ஐ; thus, பைங்கிளி, பைஞ்சோலை, பைந்தார், பைம் பொன்.

பெருமை, பேரொலி *a great sound* But if the உ which preceded மை be annexed to one of the final consonants, the உ is dropped; thus, from பெருமை and நலம் we form பேர் நலம்.

These methods, however, cannot be indiscriminately used with all the nouns of which we are speaking: some may become adjectives in all these ways, others, in some only: thus, from சிறுமை we have சீரடி, சிற்றடி, சிறுகலம், சிறிய கலம்; from பசுமை, பாசிலை, பச்சிலை, பசுங்கிளி, பசியகிளி; from கருமை, காரெலி, கரும்பூனை, கரிய முகம்; of all the above appellatives the first syllable may be lengthened. But from அருமை, we have அரும் பொருள், அரிய பொருள், and not ஆரெழில்; from புதுமை, we have புதுக்கலம், புதிய கலம் or doubling the rough த, புத்தரிசி, not பூத்தரிசி: from நெடுமை, நெடுந்தெரு, நெடியதெரு; of all these we cannot lengthen the first syllable From குறுமை we have only குறுந்தெரு; கொடுமை, again, cannot double the rough ட, but may only be formed as in கொடுங்கோல், கொடிய மனம்.

On this subject, Pavananti himself tells us, in his Nannul, that no rules can be given, but that we must observe the practice of ancient writers. I thought it right, however, to say thus much, in order that the student may know the etymology, as well as the meaning, of such words. Information of this kind cannot be obtained from the dictionary, since these adjectives are never written separately, but are always joined to some noun which they qualify.

iii. Nouns ending in மை not preceded by உ, but either by ஐ, இ, ர், or ய், become adjectives by dropping மை, and taking ய: thus, from உடைமை *possession* is formed உடைய. from இனிமை *sweetness,* இனிய; from தீமை *badness,* தீய; from நொய்மை *tenderness,* நொய்ய. After these words, a rough consonant following is never doubled;

உடைய பொருள், இனிய சொல், தீய தடம், நொய்ய மலர் Many nouns which do not end in மை, but in ஐ annexed to some other consonant, add ய, as before, but undergo no elision: thus, from மலை *hill* comes மலைய; from வளை *bracelet*, வளைய; from நனை *bud*, நனைய; from கை *hand*, கைய.

Thus, in the poem Chintàmani we have:

சுனைய நீலமுஞ் சுள்ளியுஞ் சூழ்மலர்
நனைய நாகமுங் கோங்கமு நாறிணர்ச்
சினைய செண்பகம் வேங்கையோ டேற்றுபு
முனைவன் மேற்றுதி முற்றெடுத் தோதினான்.

(கனகமாலையாரிலம்பகம்—நுயஉ, கவி.)

*Presenting the Nìlam from the water springs, and the Sulli and the Nàgam overspread with flower buds, Cóngam the Shenbagam whose branches are covered with scenteà flowers, and the Vèngei he sang all the praises of the chief of deities.*

The poet here enumerates various kinds of flowers which Sivagan offers to his god, whilst repeating his praises. The word சுனை means a spring in the mountains; ய being added it becomes an adjective, qualifying the noun நீலம், and implying, this flower grows in the water: நனை is *a flower,* not yet blown; and ய being added, the sentence imports that the tree called Nagam was covered with buds; இணர் signifies *a flower,* சினை *a branch*; and ய being added to the latter the meaning of இணர்ச் சினைய செண்பகம் is, *the flowery branched Shenbagam*. Here இணர் is used in the oblique, and consequently, doubles the following rough consonant; it is employed as an adjective, *flowery,* in the manner already explained: நறுமை signifies *an agreeable scent* and becomes an adjective in நாறிணர் a fragrant flower, according to a late rule.

iv. Words ending in மை preceded by any vowel except உ may drop the மை and be joined without any other change to the noun which they qualify; after these words, however, a following rough letter is doubled: thus, from தனிமை *unconnectedness,* we have தனிச்சொல் *an unconnected word*; from உரிமை *property,* உரிச்சொல் *a word of property,* i.e. *adjective*; from உடைமை *possession* உடைப்பொருள் *things possessed.* Words, however, in which the vowel before மை is அ, become adjectives by dropping ஐ only; thus from இளமை *youth,* இளம்பயிர் *young corn*; from பழமை *antiquity,* பழம்பகை *inveterate hatred.*

Sometimes the ம் too is dropped, as இளவயது *youth*; and sometimes the அ which remains, is changed to ஐய, as in இளைய வயது, பழயபடி.

v. Nouns ending in மை preceded by a cosonant become adjectives by simply dropping the மை; thus, from வெண்மை *whiteness,* we have வெண்குருகு *white heron,* வெண் சிலை *a white stone,* from ஒண்மை *splendour,* ஒண் பொருள் *a splendid thing*; from வெம்மை *heat,* வெம்பகை *fiery hatred,* வெஞ்சரம் *a fiery - arrow*; from செம்மை which among other significations, means *perfection* in any thing come செந்நெல் *ripe paddy,* செந்தமிழ் *the perfect or pure Tamil language,* செம் பொன் *pure gold.* We have already said that words which have ய before மை become adjectives by dropping the மை and taking another ய: thus, from செய்மை *redness,* is formed செய்ய குருதி *red blood*; such words may, however, follow the present rule; and we may, say செய் குருதி &c.

It has been stated, that the neuter singular of all appellatives may end in அது. If this termination அது be dropped the remainder serves as an adjective in every gender; thus, from the appellative திறத்தது we have திறத்த கை *a strong hand*; from விரைவினது விரைவின் தேர் *a swift chariot.*

Certain adjectives, of the formation of which we have already spoken, may come also under this rule: thus. கொடிய may be referred to கொடியது; கரிய to கரியது; வெய்ய to வெய்யது; உடைய to உடையது & c.

vi. The nominative form is frequently employed, in this dialect, as an adjective in every case except the vocative; thus, பூண் மார்பன் for பூணை யணிந்த மார்பன், கல் வீடு for கல்லாலாய வீடு, சாத்தன் மகன், for சாத்தற்கு மகன், மலை யருவி for மலையின் வீழ் அருவி மலைச் சாரல் for மலையினது சாரல், மலைக் குகை for மலைக்கட் குகை.

This style of expresion will appear, at first, somewhat difficult and obscure: but when practice and observation shall have rendered it familiar, it will not only be understood from the context, but its conciseness will be found elegant and pleasing.

## § 4......Of Pronouns

18. As pronouns in Latin Grammar are divided into primitives, derivatives, demonstratives, relatives and possessives, I shall treat of them according to this arrangement.

i: The primitive pronouns in this dialect are, *நான், யான்* I: *நீ thou; நாம், யாம், நாங்கள், யாங்கள், we; நீர், நீயிர், நீவிர், ye; எல்லீர் all ye.* They are inflected with the terminations common to other nouns. (See chap. II, § I.) In order, therefore, to decline any one of them, it is, sufficient to know its oblique, or the intermediate change which takes place in passing from the nominative to the other cases. The oblique, of *நான்* and *யான்* is *என்*; which, with the addition of the casual terminations, gives *என்னை, என்னால், எற்கு* or *எனக்கு, என்னின், எனது, என்கண்.* The oblique forms of *நீ* are, *உன், நின், நும்*: it is, therefore declined, *உன்னை,* or *நின்னை, நுன்னை; உன்னால்,* or *நின்னால்* or *நுன்னால்; உனக்கு, நுனக்கு; நிற்கு** or *நினக்கு;* The oblique forms of the first person plural are, *எம், நம், எங்கள், நங்கள்.* These give *எம்மை, எங்களை, நங்களை; எம்மால், நம்மால்; எங்களால், நங்களால்: எமக்கு, நமக்கு; எங்கட்கு, நங்கட்கு; எங்களுக்கு, நங்களுக்கு;* &c. The oblique forms of the second person plural are *உம், நும், உங்கள்,* These give *உம்மை, நும்மை; உங்களை.*

---

* This form is disallowed in the grammars and even by Beschi himself in his Tonnúl Vilaccam, for though it be a rule that

ணஃகான் றஃகா னான்கனுரு பிற்கு.
(தொல்.புண. 21, சூத்:)

*In the fourth case, ன் (the termination of the oblique) is changed to ற்.*

Yet, by another special rule, the application of the foregoing to *நின்* is expressly forbidden: thus in Nannúl,

தன்னெ னென்பவற் றீற்றுனவ் வன்மையோ
டுறழு நின்னீ றியல்பா முறவே.
(நன். மெய், 15, சூத்.)

Observe that the domble consonant in the middle of the foregoing and following pronouns may be written single; thus for என்னை, எம்மை, நம்மை, தன்னை, தம்மை & c. We may write எனை, எமை, நமை, தனை, தமை. Observe, also, that the distinction which is made in common Tamil between நாம், and நாங்கள், is not preserved in this dialect. In fact, நாங்கள், நீங்கள், அவர்கள், with their cases, are hardly ever used.

It has been stated, that the oblique of a noun may be substituted for any of its cases. It is the same with pronouns; thus, in Chintámani, we have என்னலாற் பொறுப்பார் யாரோ for என்னையல்லால், *who, except me, would forgive?* So, in the same work, எற் காண வந்திர் for என்னைக் காண வந்தீர் *you came to see me.* Such instances, however, are rare.

19. ii. Derivative pronouns, answering to the Latin nostras *(belonging to our sect country),* vestras *(belonging to your sect or country),* are formed, in this dialect, from

---

*The final ன் of the words தன் and என், are changed into the rough letter ற்; but the final of நின் is retained.*

Nevertheless, examples of நிற்கு are found in Chintâmani and other poems; and therefore it has been admitted in the present Grammar by Beschi, who, following the old poets has used this form in his Tèmbavâni.

the oblique plural of the primitive; thus, from நம், எம் are formed நமன், எமன், நமள், எமள், நமர், எமர், nostras, nostrates, *a person, or persons belonging to our sect or country;* from உம், நும் are formed உமன், நுமன், உமள், நுமள், உமர், நுமர், vestras, vestrates, *a persons, or persons belonging to your sect or country;* from தம், the oblique of the pronoun தாம், *(in like manner),* are derived தமன், தமள், தமர் All these are inflected by simply adding the casual terminations; thus, நமனை, நமளை, நமரை, நமனால், நமளால், நமரால், & c, and so of the rest, These pronouns are seldom inflected, except in the plural, when they frequently mean *my, your, his, her, relations,* & c. Thus, in the poem *Negizhdam* by king Adiviran, we read:

உரவு நீர்க்கட லுடுத்த மானில த்
தருளுட னிம்மையி லளித்த வான்பொரு ள்
மருவிய மறுமையில் வழங்கு பான்மை யா
லிரவலர் தமரினு மினிய ராவ ரே.

(யக-நளன் றூது சென்ற படலம் -உயஉ-கவி)

*Since the well earned riches which we bountifully distribute in this world girt with the blue ocean, have the power of acquiring for us reward in the life on which we shall hereafter enter, the poor should be dearer to us than our own relations.* Here *relations* is expressed by தமர். So, in Chintámani we have கோன் றமர், *the king's relations.*

20. iii. The demonstrative pronouns in this dialect, are இவன் *this man;* இவள் *this woman;* இது, or இதன் *this thing;* இவர் *these men;* or *women;* இவை *these things;* அவன் *that man;* அவள் *that woman;* அது or அதன் *that thing;* அவர் *those men,* or அவை *those things;* and உவன், உவள், உது, உவர், உவை, which point to intermediate objects; thus, இவன் is, *he who is near;* அவன், *he who is distant;* உவன், *he who is between both.*

Or these pronouns, those which are masculine and feminine are declined like the derivatives; thus, இவனை, அவனை, உவனை & c., as are also the neuters, இதன், அதன். These last scarcely ever take இதனுக்கு, அதனுக்கு for their datives, which are almost always இதற்கு, அதற்கு; although இவன் & c., take இவனுக்கு and இவற்கு & c. indifferently. The neuters இது, அது, உது are declined thus; இதை or இத்தை; or இத்தால், or இதினால்; இதுக்கு; இதினது, இதின, or இதினின்; இதின்கண்; so also அது, உது. Their plurals இவை, அவை, உவை, from the oblique by changing ஐ into அற்று: as இவற்று, அவற்று, உவற்று. These, again, may take the termination இன்; as இவற்றின், & c.; and by adding the casual terminations to either form, who have இவற்றை, or இவற்றினை; இவற்றால்; இவற்றுக்கு, or இவற்றிற்கு; இவற்றின், or இவற்றினின், இவற்றினது; இவற்றின்கண். So likewise with the other two.

There is one more demonstrative pronoun, தான், *himself, herself, itself*; plural தாம், or தாங்கள். Each of these forms its oblique by changing ஆ into அ, as தன், தம், தங்கள்; to which, as with the permitives, the sings of the cases are added: thus, தன்னை, தம்மை, தங்களை, & c.

21. iv. In Tamil, there is no relative pronoun answering to *who, which;* but its place is supplied in the manner explained in the other grammar, No. 124, There are, however the corresponding interrogatives, *who? what?* viz. for the singular masculine, எவன், யாவன்; for the singular feminine, எவள், யாவள்; for both genders and numbers, ஆர், யார், யாவர்; for both genders in the plural only, எவர், யாவர். These are declined like இவன், இவள், இவர், & c. For the neuter singular எது, யாது, யாவது; for the neuter plural எவை, யாவை. These are declined like இது, இவை & c. Hence come the words எவரும், யாரும், யாவரும், *all persons;* எவையும், யாவையும், *all things*.

The word எவன், besides being used for the masculine of the interrogative *who?* serves also for the neuter of both numbers: as எவனது *what is that?* எவனவை *what are those?* & c.

சிறைகாக்குங் காப்பெவன், செய்யு மகளிர்
நிறைகாக்குங் காப்பே தலை.

(திருவ. கூ, அதி. எ. குற.)

*What avails the caution of imprisonment; the chief security of woman is her virtue,.* Here, *what avails it,* s rendered by எவன் செய்யும். The word என் is used in the same way; whence the expression என்னாம் *what will happen? what will ensue?* Thus, again, Tiruvalluvar;

ஒலித்தக்கா லென்னா முவரி.

*What though the sea roar?* i. e, will not, on that account, pass its bounds. In the same sense is also used என்ன, or more commonly in this dialect, என்னை. This may likewise be rendered *wherefore?* as, என்னையோவெனில் *if you ask, wherefore.*

Observe, finally, that for யாது *what,* we may, by apocope, write யா; and that this is joined, not only with nouns, as, யாப் பொருள், யாக் குதிரை; (in the same way as we say எப் பொருள், எக்குதிரை, of which I shall presently speak); but also the verbs, as, யாச்செய்தாய் *what hast thou done?* Example:

யாகாவா ராயினு நாகாக்க காவாக்கா
சோகாப்பர் சொல்லிழுக்குப் பட்டு.

(திருவ. யரு. அதி.எ, குற.)

*Though you guard nothing else, guard your tongue: for ruin will come from licentious speech.*

22. v. The Tamils have non possessive pronoun; for, although எனது நமது &c. are aptly rendered by the possessive pronouns *my, mine; thy, thine*; they are, in fact either he genitive cases of நான், நாம், &c., as we have already seen; or they are compounds of the obliques என் நம், &c with அது, and have the force of, this *belongs to me, to us*, &c. Considered in either way, they may be used by themselves without a governing noun: and thus, to the question, *whose is this*? may be answered, எனது *it is mine.*

Besides the pronouns already specified, the Tamils have others, which may be termed pronouns adjective, and of which we have spoken in No. 48 of the other Grammar. These are இந்த - இன்ன, or simply இ *this*, அந்த—அன்ன or அ *that*, எந்த - என்ன or எ *which*?

இ, அ, எ They differ from the pronouns of which we have hitherto treated, for they have neither case, gender or number; but are used as adjectives, which, in this language, must always be joined to substantives; as, இந்தக் கை, இன்னகை, இக்கை, Respecting these pronouns, I have one remark to add to what I have said in the other Grammar. The adjective letters இ. அ, எ, may be joined not only with all nouns, but also with participles: for, these, although they are formed from verbs, are termed பெயரெச்சம், *defective nouns*; thus, இச் சொன்ன வுணர்ச்சி *this instruction which is imparted*; அந்தந்த பொருள் *that thing which is given*; எச்செய்த கருமம் *what work that is performed*? Nouns appellative, formed from substantives, even when conjugated as verbs, as already explained, may also take these letters: thus, இந் நூ லெப் பெயர்த்து *what is the name of this science*; இம் மாடவ் வெற்பிற்று *these bullocks are of that mountain*; நா னிவ் வூரினேன் *I am of this village.*

23. Finally, observe that in this dialect, no use is made, either in the pronouns or the verbs, of that mode of expression according to which, in common Tamil. we employ நீர் and அவர் as honorifics for *thou* and *he*; for even in commentaries, I have rarely seen என்றார், சொன்னார், &c. as honorifics for என்றான், சொன்னான்; &c.; and in the poets themselves. this figure is hardly ever found. The only instance which I have met with, is in the poem *Chintāmani* where it is used to express an everflow of love and joy; the story connected with it, is as follows: The queen Vijelyel, whilst pregnant of her first child, was forced to flee from an insurrection in which the king was assassinated by his prime - minister: in her flight she was delivered of her son Sivagan, in a place appropriated to burning of the dead, a spot considered particularly ill - omened and unclean. Here the child was found by a merchant, who, being. ignorant of his parentage, took him away, with the design of bringing him up as his own. In the meantime, the queen retired to the desert, and spent her days in penance. At length the boy, arrived at manhood, having learned the particulars of his birth, and the place of his mother's abode, goes thither; the mother is delihted on again beholding her, son, whom she now finds of ripened years, and renowned for his military exploits; and in a transport of joy and affection, immediately accosts him thus, சீவக சாமியீரே I shall give the whole stanza, as it exemplifies many of the foregoing remarks:

வாட்டிறற் குருசி றன்னை வாளம ரகத்து நீத்துக்
காட்டகத் தும்மை நீத்த கயத்தியெற் காண வந்தீ ர்
சேட்டிளம் பருதி மார்பிற் சீவக சாமி யீரே
யூட்டரக் குண்ட செந்தா மரையடி நோவ வென்றா ள்

(விமலையாரிலம்பகம், ௨௰௫, கவி)

The mother, addressing her son, uses the words சாமியீரே, உம்மை, வந்ீர்; in all which, the plural is put honorifically for the singular, - வாட்டிறற் குருசிறன்னை; here, குருசில் means *king*, and திறல் *bravery*, used adjectively by rule 17 ii, signifies *brave*; வாள் means *sword*, but, by rule 17, is taken as an adjective, and the sense is the same as வாளாலாய திறல்;by rule 6v, ள் is changed into ட், த் into ட், and ல் into ற். வாட்டிறற் குருசில்; and by the same rule, since குருசில் is the accusative, the ல் is changed to ற், and the following த் to ற்; and one of these being dropped; we have குருசிறன்னை.— வாளமரகத்து நீத்து; here, as before, வாள் has the force of வாளாலாய வமர்; அமர் signifies *battle*; அமரகத்து is the seventh case கண், in treating of which, rule 9 vii, we stated, that for கண் other nouns may be used which denote place; அகம் is a noun of this kind, and, since it ends in ம், its oblique is formed in த்து, according to the rules on that head; நீத்து, by quitting. — காட்டகத் தும்மை நீத்த; here காடு, the genus being put for the species, signifies the same as சுடுகாடு *a place for burning the dead*, காட்டு is its oblique, by rule 7 iv, and காட்டகத்து is the seventh case, as above; நீத்த, a participle preterite. — கயத்தி யெற் காண வந்தீர்; கயத்தி is an appellative feminine, from கயம், by rule 12 iii, and signifies *ill - omened*; எற் காண வந்தீர், for என்னைக் காண வந்தீர், என் being used for என்னை, by rule 18, and changed to எற். by rule 16 - iv சேட்டிளம் பருதி மார்பிற் சீவக; சேடு means *beauty*, and by rule 17, its oblique சேட்டு, is used as an adjective, *beautiful*; இளம் an adjective, from இளமை, by rule 17 iv; இளம் பருதி *the sun newly risen*, which shines without scorching, to which the poet, wishing to compare the youth's breast, instead of saying பருதியைப் போலு மார்பு, uses the word adjectively, by rule 17, and writes பருதி மார்பு, This mode of expression may be referred to the metaphor, which is termed by the Tamils

உருவகம், and is very common in this language; *மார்பிற்* is put for *மார்பின்*, on account of the following *ச*, see rule 6 iv, and is the oblique of *மார்பு*, by rule 8 i; it has here the force of the fourth case, by rule 8 iv. — சிவக *சாமியீரே*, the vocative plural, by rule 9 viii. — *ஊட்டரக் குண்ட செந்தாமரை யடிநோவ; நோவ* is put for *நோக* as will be explained hereafter; *தாமரையடி* is a metaphor, as before, and is the same with *தாமரையைப்போலுமடி:* the poet praises the flower *தாமரை* for its colour, saying that it has obtained the red hue which is infused into it, by drinking *அரக்கு;* in expressing this, he uses the word *ஊட்டு*, which is put for *ஊட்டும்*, the participle future of the verb *ஊட்டுதல் to infuse;* and this, again, is used instead of the participle preterite, *ஊட்டின*, all which is accounted for in the rule which follows: lastly, செம், which, on account of the following *த*, becomes *செந்*, is an adjective, from the noun செம்மை, by rule 17 v. The meaning of the stanza is:

*You are come, O Lord Sivagan, whose breast* (beams with mild splendor), *like the rising sun, to visit me, illomened* (wretch), *who quitted in the field of battle the king* (thy father), *valiant in war, and abandoned you in the burning place of the dead,* (you are come) *paining your feet, which are as the red Tàmarei imbued with the* (rich) *colour of the lac that it has sucked up.*

I was induced to parse this stanza thus minutely, because it affords no less than four and twenty examples of the foregoing rules.

## § 5....Appendix

24. I shall here offer some observations, to complete the chapter on nouns.

It was stated, (12 iii), that many nouns of two short syllables, and ending in ம், may also terminate in ன்: as அறன், மனன், குணன்: but that the rule is not general, and that we ought to follow the practice of ancient writers. I have now to observe:

i. Many nouns ending in ம், and consisting of two syllables, of which the first is long, frequently change the final அம் into உ: as, for யோகம், யோகு: but I have never seen an instance of this, except when there followed a word beginning with a vowel, by which the உ was cut off; thus, in a verse of which I shall speak hereafter, we find the word ஏமாற்றல்; where ஏமு is used for ஏமம் *custody*, and the உ is cut off following ஆ of the verb ஆற்றல் *to do*. Hence, ஏமாற்றல் is rendered *to guard*. A certain author uses நீலுண்ட for நீலமுண்ட; and in the same way, காமுற்று is put for காமமுற்று. Some polysyllables, even though short, follow this rule, either with, or without the elision of the final உ. Thus, Tiruvalluven has நடுக்கற்ற காட்சியவர், for நடுக்க மற்ற காட்சியவர் *the man of knowledge is without wavering;* thus, also, உலகு for உலகம். But here, also, we must be guided by the practice of the ancients.

ii. It has been stated, இது, அது, may become இதன், அதன். I have here to add that verbals in து follow the same rule; thus, வருகின்றது or வருகின்றதன்; வந்தது or வந்ததன்; வருவது or வருவதன்; also ஆவது or ஆவதன்; and for யாவது, யாவதன்; and for யாது, யாதன். All these words are declined like இவன்; so that we frequently see ஆவதற்கு, வருவதற்கு, வந்ததற்கு &c., used as datives.

iii. We stated, in the other grammar, that nouns of number are declined through all the cases, and that all the numerals below a thousand and in உ; these may also end in அன்: thus ஒன்றன், இரண்டன், மூன்றன், நான்கன் ஐந்தன், ஆறன், ஏழன், எட்டன், ஒன்பதன், இருபதன் முப்பதன், &c, I have not, however, seen * பத்து, and நூறு, varied in this way: these words, when they terminate in ன், are inflected like இவன், and may then be used as adjectives (ordinals) so that ஆறன், ஏழன், &c , mean either *six, seven,* & c., or the *sixth* the *seventh,* &c. Thus in Nannùl, we have ஆறனுருபு; ஏழனுருபு, for ஆறாமுருபு, ஏழாமுருபு.

---

* It is singular that Beschi should not recollect having met with these words used with the termination அன், since, though not common, they occur, in works on grammar, with which he must have been acquainted: for instance:

*ஒன்றுமுத லொன்பா னிறுதி முன்னர்*
*நின்ற பத்த னொற்றுக்கெட வாய்தம்.*
*(தொல். குற்றியலுகரப் புணரியல், 33, சூத்)*

*நூறா யிரமுன் வருஉங் காலை*
*நூற னியற்கை முதனிலைக் கிளவி.*
*(தொல். குற்றியலுகரப் புணரியல். 67, சூத்.)*

# CHAPTER III

## OF THE VERB.

25. Verbs, which are termed வினை, are not denoted in this, as in the common dialect, by the verbal in கிறது, but by the verbal in ல்; as செய்யல் *doing or to do*, படித்தல் *reading or to read*: under this form, they are given in the dictionary. Those which, in common Tamil, end in கிறது, in this dialect terminate generally in தல்; and those which end in க்கிறது: in த்தல்; thus, பணிதல் *to worship*; அறிதல் *to know*; உணர்தல் *to understand*; அடித்தல் *to beat*; படித்தல் *to read, learn*; படைத்தல் *to create*, Some ending in கிறது terminate in ல், without the த் as: செய்யல் *to do* பெய்யல் *to rain*; அணியல் *to adorn*; பணியல் *to submit*. Those, however which have உ before கிறது, usually change the உ into அ, and add ல்; as தடவல் *to stroke or rub*, உதவல் *to assist*, சொல்லல் *to say*, கொள்ளல் *to buy*. Nevertheless, they may terminate according to the general rule: as, தடவுதல் உதவுதல் சொல்லுதல்.

26. We stated, in the other grammar, that many verbs which, properly, end in க்குகிறது, are made, by synacope, to terminate in க்கிறது; when according to the general rule there laid down, they form their preterite in க்கினேன்: of this kind are, அடக்கிறது *to refrain*; முடுக்கிறது, *to urge*. But since these verbs ought properly to end in க்குகிறது, in this dialect, according to the rule just laid down, they drop கிறது, change the உ into அ and take ல், so that they become அடக்கல், முடுக்கல்; are also அடக்குதல், முடுக்குதல்: this removes all doubt respecting the formation of the preterite: if for example, the verb be நீத்தல் *to renounce*, the preterite must be நீத்தேன்; if நீக்கல் *to avoid*, நீக்கினேன்.

27. The verbal of which we have been speaking is constantly and elegantly used in this dialect.

i. It is used as a noun, and inflected with all the cases: thus போதலை விலக்கினான் *he prevented the going;* சொல்லா லறிந்தேன் *I apprehended through the medium of speech;* கொள்ளலி னீதலினிது *giving is more delightful than receiving:* உணர்தற்கட் புகழ் *knowledge is the object of praise.*

ii. It is sometimes used absolutely: as அறிதற்பொருட்டு *for the sake of knowing;* போதற் காரணமாக *on account of going*. For instance, a person observes something moving, and doubts whether it be an ox or a man; at length, he preceives some signs by which he knows that it is a man. I say of him மகனாத றுணிந்தான் *he ascertained it to be a man,* that is, மகனா யிருக்கிறானென்று துணிந்தான்.

iii. It is often used for the infinitive: as, செய்யல் வேண்டும் *it is necessary to do;* போதல் விலக்கினான் *he prevented going;* பாடலுணர்ந்தான் *he learned to sing.*

## § 1......... Of the Indicative.

28. Of the five moods. this language wants the optative and subjunctive; and of the five tenses, the imperfect and the preterpluperfect. These deficiencies are supplied in the manner described in the grammar of the common dialect. I proceed to treat of the indicative.

29. In conjugating the verbs, the same terminations serve for the present, the preterite, and, with certain exceptions, for the future; this last tense having, in this dialect, some that are peculiar to itself, of which I shall speak in the proper place.

The terminations common to all are:

For the first person singular, ஏன், என்: as, நடந்தேன், நடந்தனென் *I walked.*

For the second person singular, ஆய், ஐ, இ: as, நடந்தாய், நடந்தனை, நடந்தி, *thou walkedst.*

For the third person singular masculine, ஆன், அன்: as, நடந்தான், நடந்தனன்; feminine, ஆள், அள்: as, நடந்தாள், நடந்தனள்; neuter, து: as, நடந்தது *it walked;* or in the preterite, it has ற்று, when preceded by இ! as, சொல்லினது or சொல்லிற்று; ஆயினது, ஆயிற்று; போயினது, போயிற்று; in the future, the termination of the third person neuter singular is உம்: as, நடக்கும்.

For the first person plural, ஆம், அம், ஏம், எம், ஓம்: as, நடந்தாம், நடந்தனம், நடந்தேம், நடந்தெனெம். நடந்தோம், *we walked.*

For the second person plural, ஈர், இர்; as, நடந்தீர், நடந்திர், நடந்தனிர், *you walked.*

For the third person masculine, and feminine, ஆர், அர்: as, நடந்தார், நடந்தனர் *they walked;* for the neuter, அ. as, நடந்தன, or simply நடந்த: thus, in the poem Negizhdam at the close of a stanza, the author, speaking of the clouds, says, உருக்கொடு மீண்ட *having acquired a form and returned,* for மீண்டன; and in another stanza: பொன்னின் குன்றின் மேலவன் கொடை போன்மெனப் பொழிந்த *the clouds in liberality like him* (the king) *poured down* (rain abundantly), for பொழிந்தன. In like manner, for *சொரிவனபோல் we find சொரிவபோல், for செய்வன வாதலில், செய்த வாதலில்; for ‡ மிக்கனவாகி, மிக்க வாகி. Sometimes, though rarely, கள் is added in the plural; not only in the second and third persons, as, நடந்தீர்கள், நடந்தார்கள், *they walked;* but also in the first, as நடந்தேங் கள், நடந்தனங்கள், நடப்பேங்கள், நடப்பனங்கள்.

30. I. The present tense, called நிகழ்காலம், is formed either, as in the common dialect, in கிறேன், which mode is hardly ever used; or in கின்றேன்: or by adding நின்றேன் to the negative form †. The sense of the compound is,

---

* சொரிதல் to pour. ‡ மிகுதல் to abound.

† According to the Tamil grammarians the termination is ஆநின்றேன்: so that does not appear necessary for this formation, by supposing, with Beschi, that நின்றேன் is added to the negative form.

ஆநின்று கின்று கிறு மூவிடத்தி
னைம்பா னிகழ்பொழு தறை வினை யிடைநிலை.

ஆநின்று, கின்று, & கிறு *are the characteristic syllables of the present tense of the verb in the three places* (persons) & *five Pàlàs* (2 numbers and 3 genders.)

(நன். பதவியல், 16, சூத்.)

however, positive; and this is accounted for by the use of the negative form for the positive gerund: as, *நடவா, செய்யா* for *நடந்து, செய்து;* which will be explained in the proper place. The present tense, then, may have any of the following forms: நடக்கிறேன், நடக்கின்றேன், நடவாநின்றேன், நடக்கின்றனென், நடவாநின்றனென், &c. To conjugate these forms it is only necessary to add the above-mentioned terminations for the several persons.

31. ii. With respect to the preterite, I have nothing to add to what is contained in the other grammar; so that, to the following preterites, நடந்தேன், படித்தேன், நீக்கினேன், செய்தேன், &c. we have only to affix the terminations above mentioned. I have, however, seen, in old authors of repute, several preterites for which I can find no rule. Such are the following: *நிறீஇனான்* for *நிறுத்தினான் he caused to stop* (v.a.) *தழீஇனான்* for *தழுவினான் he embraced, கழீஇனான்* for *கழுவினான் he washed, விழீஇனான்* for *விழுந்தான் he fell, வெரீஇனான்* for *வெருவினான் he feared, இரீஇனான்* for *இருந்தான் he was, எழீஇனான்* for *எழுந்தான் he arose.* From these instances I think we may deduce this general rule: all verbs of which the preterites end in உவினேன் or உந்தேன், may drop this termination, and, taking ஈ, have, by அளபெடை, ஈஇனேன்: thus, *கழுவினேன் கழீஇனேன்,* &c., *இருந்தேன், இரீஇனேன்,* &c. From these words, you will often find *நிறீஇ, கழீஇ,* &c. for the gerund; and for the participle preterite, by adding ய to the gerund, *நிறீஇய, தழீஇய, கழீஇய,* &c. I have also, met with கொளீஇ and கொடு, for கொண்டு; வளைஇ for வளைத்து; செரி for சேர்ந்து, தெரி for தேரி, and that for தேர்ந்து.

Example:

சலத்தாற் பொருள்செய் தேமாற்றல் பசுமட்
கலத்துணீர் பெய்திரீஇ யற்று.

(திருவ. சாயசா, அதி. ய, குற).

Here, பெய்திரீஇயற்று is put for பெய்திருந்தற்று. The meaning is: *To guard with anxiety ill-gotten wealth, is like trying to keep water in an unbaked earthen vessel.* Another author says:

வெரீஇய புட்குல மெழுந்து விம்மின.

*The flock of birds frightened rose up and screamed.*

32. iii. The future is formed according to the rules laid down in the other grammar. Those verbs, however, which I have there stated to have their future in வேன், may in this dialect, form it also in குவேன்: thus, செய்குவேன் from செய்தல் *to do*, அணிகுவேன் from அணிதல் *to adorn*. Besides the common terminations for the first person, ஏன், என்; செய்வேன், செய்குவென்; நடப்பேன், நடப்பெனென்; this tense has like-wise அல் and அன்: as, நடப்பல்; நடப்பன்; காண்பல் காண்பன்; &c. It also terminates in உ: as, வாழ்து, கூறுது, சொல்லுது, வருது, for வாழ்வேன், கூறுவேன், சொல்லுவேன், வருவேன்; and உண்கு, செய்கு, சேறு, for உண்பேன், செய்வேன், செல்லுவேன். By adding ம் to these, we get the first person plural: as வாழ்தும், கூறுதும், உண்கும், செய்கும். Thus in the opening stanza of Chintámani, we have தேவாதி தேவனவன் சேவடி சேர்து மன்றே, *we will approach the rosy feet of the God of gods,* for சேர்வோம். The other persons take only the common terminations. அ being that of the third person neuter plural, we have நடப்பன திரிவன; செய்வன or செய்குவன மலர்வன நீங்குவன.

The second person of the imperative, with the addition of ப or மார், serves for the third person masculine plural of the future; thus, என்ப, என்மார்; நடப்ப, நடமார்; கேட்ப, கேண்மார்; மொழிப, மொழிமார்; accordingly we find என்ப புலரே, மொழிப்புலவர், for என்பார், மொழிவார்.

Sometimes *மனார்* is used with the same force as *மார்:* as என்மனார் for என்பார், மொழிமனார் for மொழிவார். The ancient and celebrated author Tolcáppianár, in his grammatical writings, frequently uses this form: as, என்மனார் புலவர், மொழிமனார் புலவர். Simetimes, too, the syllable மர் is put for மார்: as என்மர், மொழிமர். Example:

தேவனே மகனலன் செல்வன்மற் றென்மரும்
பாவையே நோற்றனள் பாரின்மற் றென்மரும்
(சிந்தாமணி, கனகமாலையாரிலம்பகம், ரா௮யசு, கவி.)

*Some said, that king is a deity and no man; others said,* a meritorious) *penance hath his wife performed in the world.*

Here, என்மரும் stands for என்பாரும். So, Pavananti, in Nannúl, often has என்மருமுளரே, *there are some who say, &c.*

33. To the remarks on the indicative of the negative verb, contained in No. 14 of the other grammar, I have here to add:

i. That the third person neuter singular may reject து as நடவா, செய்யா, ஆகா, By adding வன to these, we have he plural: as, ஆகாவன, நடவாவன, செய்யாவன, திரியாவன,

ii) In forming the negative, it is common to use the appellatives இல்லன், அல்லன் of which we have spoken in, rule 14. The compound, which is conjugated through all the persons, is obtained, by affixing those appellatives, eithor to the imperative of the positive, or to the participle preterite: as நான் பேசல்லேன்: or more frequently with a single ல்; பேசலேன்; நீ பேசலை; அவன் பேசலன்; அவள் பேசலள்; அது பேசலது; நாம் பேசலேம் or பேசலம்; நீர் பேசலீர்; அவர் பேசலர்; அவை பேசல or அவை பேசலன: thus, உண்டிலேன், உண்டிலை, உண்டிலன், உண்டிலள், &c.

## § 2... Of the Imperative

34 In addition to my remarks on the imperative, called ஏவல், which are given in No. 68 of the other grammar, I shall here notice certain peculiarities of that mood in this dialect.

i. உ is scarcely ever affixed to the imperative, except it be joined to a rough letter; as, அடக்கு, வாங்கு, விடு, where the உ remains. Hence, while, in common Tamil, we write உண்ணு, தின்னு, சொல்லு, &c., in this dialect, we use உண், தின், சொல், &c.

ii. By adding மோ to the above, we have another form for the second person singular: thus, உண் becomes உண்மோ; உரை, உரைமோ; கேள், கேண்மோ; சொல், சொன்மோ. In the two last instances, ள் and ல், being followed by ம, are changed to ண் and ன், respectively.

iii. By adding தி to the same abbreviated imperative, we get a third form to the second person singular; and by adding திர், one for the plural: thus, from அருள், அருள்தி: and from போ, போதி However, I have never seen கேள்தி formed from கேள்; the word becoming கேட்டி, on account of the meeting of ள் and த: so, for the plural கேட்டீர் போதிர், &c. In the Ràmàyanam of Camben, a devotee named Gaudamen, discovering that his wife Agaligei had yielded to the impure embraces of the god Dèvéndren, curses her with this imprecation: *become stone*. The passage is,

மெல்லியலாளை நோக்கி விலைமகளனைய நீயுங்
கல்லிய லாதி யென்றான்.

(பாலகாண்டம், அகலிகைப் படலம், ௭௭, கவி.(

*Looking on the slender formed* (Agaligei) *he said, oh thou who art like to a mercenary strumpet, be thou transformed to a stone!* Where ஆதி is the imperative of the verb ஆதல் *to become* Observe, that we must not add the terminations தி and தீர் to வா and தா, but to வரு and தரு, which would be the regular imperative, according to the general rule.

The last mentioned form is also used for the second person singular of the preterite: thus, a certain poet has விடுதியேற் கெடுதி, *if you have dismissed* (him), *you have ruined* (yourself) Another author has நோக்காது போதியே *thou wentest without seeing.* This must not be condemned as being either obscure or absurd: in Latin *veni* is both the second person singular of the imperative, and the first person singular of the preterite; *sequere* is the second person singular, both of the imperative, and of the present; and *amare* is, at the same time. the second person singular of the imperative passive the second person singular of the present passive, and the infinitive active. Many other instances might be adduced. This double use of the same word is not productive of any ambiguity.

iv. It is still more common to use the second persons singular and plural of the negative verb, for the second persons singular and plural of the imperative positive: as, கேளாய் *hear thou*; கேளீர் *hear ye.* It is of consequence to attend to this use of the word; for I can state form experience, that, until I become acquainted with it, it gave me no small trouble.

35. The second person plural, besides the forms already specified, as கேட்டீர், விடுதீர், சொல்லீர், வாரீர், கூறீர், &c., has the following;

i. The following terminations, மின், மினீர், மினோ correspond, in the plural, with the singular termination மோ, (see 33): thus. உண்மின், உண்மினீர், உண்மினோ, கேண்மின், கேண்மினீர், கேண்மினோ, விடுமின், விடுமினீர், விடுமினோ போமின், போமினீர், போமினோ, சென்மின், சென்மினீர், சென்மினோ.

ii. The same person may also be formed by affixing these terminations to common imperative in உ: as சொல்லு மின், செல்லுமின், வாழுமின். But from வா and தா are formed வம்மின், தம்மின். Thus, much of the imperative positive.

36. The prohibitive of the common dialect, as செய் யாதே, பிரியாதே, is rarely used; but this mood is formed:

i By adding to the imperative positive, செய், பிரி, சொல் &c., the termination அற்க, for the singular, and அற்பீர் for the plural Example:

வியவற்க வெஞ்ஞான்றுந் தன்னை நயவற்க
நன்றி பயவா வினை
(திருவ, சயசு, அதி சு குற.)

*Think not highly of thyself at any time, neither delight, thou in deeds which bring not forth good fruit.*

ii. By adding to the same word the terminations ஏல் for the singular: as செய்யேல், *பிரியேல், சொல்லேல் † அடை-யேல். Thus, in the poem entitled Báradam, we have:

ஆதவனே முனியே லெனையாளுடை யானவனே முனியேல்
ஈதவனே முனியே லிதயத் திருப்பவனே முனியேல்
மாதவனே முனியேல் மதவெங்கன லானவனே முனியேல்
நீதவனே முனியேல் முனியேலென நின்று பணிந்தனரே.
(கிருட்டினன் றூது சருக்கம், ஙாருயசு, கவி.)

---

* பிரிதல் to be separated. † அடைதல் to obtain.

*O thou, who art the sun, be not angry! Thou, who hast me for thy servant, be not angry! Thou whose penance is rewarded, be not angry! Thou who dwellest in my heart, be not angry! O thou husband of Latchimi, be not angry! Thou fire of intense heat, be not angry! Thou righteous one, be not angry! So saying, they stood and worshipped him.*

iii. By adding மின் to the negative in ஆ, for the plural as, இராமின், செய்யாமின்.

iv. It is also very common to form the plural of the prohibitive by affixing மின் to the verbal in ல் (see No 25); this letter being changed to ன், on account of the ம which follows: thus, from பாடல் *to sing*, comes பாடன்மின்; from விடல் *to leave*, விடன்மின்; from கூறல் *to say* கூறன்மின் from சொல்லல், சொல்லன்மின். Hence, சொன்மின் or சொல்லுமின், means *say ye*; while சொல்லன்மின் means *say ye not*. Thus, from அகலல் *to depart* அகன்மின் is formed from the imperative அகல் and has a positive sense, *depart ye;* but அகலன் மின் is formed from the verbal அகலல், and has a prohibitive sense, *depart ye not*. Example:

தூதன் னவனைச் சுளியன்மி னெனா
வேதம்முத னாதன் விலக்கினனால்.

(இரா. அதிகாய. பட. சயசூ. கவி.)

*The first Lord of the Vēdās checked them, saying, be not ye angry against him who is a messenger.*

Here, from the verbal சுளியல் *to be angry*, we have சுளி யன்மின் *be ye not angry*,

v. As. தி is the termination of the singular positive so மோ, added to the verbal in ல், as in the last rule, is; the termination of the singular negative: thus செய்யன்மோ. பாடன்மோ.

## § 3 Of the Infinitive.

37. Of the infinitive mood we have treated in No. 70 and 133 of the other grammar: I shall here add a few remarks,

i. In this dialect, the same verb has, in the infinitive, several terminations: as, நடக்க, நடப்ப; அடிக்க, அடிப்ப, துணிய, துணிக; துணிகுப; செய்ய, செய்குப; காண, காண்க, காணிய; வாழ, வாழிய; நோக, நோவ, நோகுப; ஆக்க, ஆக்குக; நோக்க, நோக்குக.

When an infinitive, differing from the usual form, terminates in single க; as, துணிக, செய்க, ஆக்குக, it does not double a following rough letter, as it would in other cases.

Example:

எண்ணித் துணிக கருமந் துணிந்தபி
னெண்ணுவ மென்ப திழுக்கு.
(திருவ. சயன, அதி எ, குற.)

*Consider before you resolve on a weighty action.*
*To resolve and say, we will consider hereafter, is an error.*

Another poet has:

ஆக்குவ துளதெனி லறத்தை யாக்குக
போக்குவ துளதெனில் வெகுளி போக்குக
நோக்குவ துளதெனில் ஞான நோக்குக
காக்குவ துளதெனில் விரதங் காக்கவே.

*If there be aught worthy to be done—do charity.*
*If there be aught that should be avoided—avoid anger*
*If there be aught that should be regarded—regard virtue.*
*If there be aught that should be observed—observe rites.*

ii. We stated, in the other grammar, that the infinitive may be used for the imperative, but that it expresses entreaty, rather than command. Pavananti in his Nannûl, after making the same remark, adds, that, in the higher dialect, when the infinitive is used in this way for any person, gender or number of the imperative, it denotes wish rather than command, being the form which we employ to express any desire of the mind. Hence, it answers to the present of the optative, a mood which does not exist in Tamil. Thus, பொறுக்க தீமை நான் *may I bear the evil!* நீ பெறுக *mayest thou obtain!* நான் வாழ்க *may I live!* நீ வாழ்க *mayest thou live!* நின்றந்தை வாழ்க *may thy father live!* சிறக்க நின் புகழே *may thy praise be celebrated!* நாமே விளங்க *may we be manifest!* நீரே பொலிய *approach ye!* அவரே துணிக *may they be daring!* அதுவே வருக *may that come!* அவையே வழங்க *may those things become customary!* Here, the infintive has been used for every person, number and gender of the imperative. Thus, also, நான் வாழிய *may I live!* நீ வாழிய *mayest thou live!* இறைவன் வாழிய *may the king live!* நமர் வாழிய *may our people live!*

To the infinitive, thus used, *ர்* is sometimes added, as, நான் வாழியர், நீ வாழியர்.

iii. The infinitive is also used for the gerund, as shall be explained in the proper place.

38. I shall here notice particularly the infinitive என்ன, or என, from the verb எனல் *to say*; the word being very frequently used in this dialect.

i. It is used for என்று: as, வந்தாயெனச் சொன்னான் *he said that thou camest*; இவனெரெனச் சொல்லாய் *say thou who he is*. This use, as I shall hereafter explain, it has in common with other verbs.

ii. Affixed to certain words, which cannot be used alone, it gives them an adverbial signification: as, சிக்கென, பொட்டென, வெய்தென *swiftly*.

iii. It denotes comparison: as, செஞ்சுடரென விளங்கினன் *he shone so, that he might be called the red sun; i. e, he shone like the red sun.* மரமென வளர்ந்தான் *he grew like a tree.* In this sense, it may be joined to the gerund of the preterite: as, கொடி வீழ்ந்தென வீழ்ந்தாள் *she fell as a creeper falls (unsupported)*, புலி பாய்ந்தென்னச் சினந்து வந்தான் *he came furious as a bounding tiger.* Thus, instead of * கடித்தாற்போ, † நகைத்தாற்போல, we may say either கடித்தென, நகைத்தென, as above; or கடித்தாலென, நகைத்தாலென.

iv. The word என, or also எனா, is used for the, conjunction உம் *and*: thus, நீயென வவனென: with a verb; as நீயென வவனென வந்தீர், நானெனத் தானெனாப் போவோம்: திம்ம னெனச் சாத்தனெனப் பொம்மனென மூவரும் வந்தார். In this way we may also use என்று and என்றா gerunds of the same verb: as, நீயென்று திம்மனென் றிருவரும் போமின், திம்ம னென்றா பொம்மனென்றா வகின்றார்.

v. Observe, that the infinitive ஆக is frequently contracted by syncope to ஆ: thus, a certain author has, அருளே வுடலா வறனே யுயிராக் கொண்டான், literally *he took benevolence as a body, and virtue as the soul.*

---

* கடித்தல்—to bite.
† நகைத்தல்—to laugh.

## § 4 ... Of Participles,

39. Concerning the participles, பெயரெச்சம், I have some rules to add to those which are given in No. 72 and 73 of the other grammar.

i As there are three forms for the present tense of the verb, so are there three corresponding forms for the present participle: as, நடக்கிற, நடக்கின்ற, நடவாநின்ற.

ii When the preterite of a verb terminates in இனேன், the preterite participle generally ends in இய: as, †† அடக்கிய, §§ வேண்டிய.

iii. The participle of the future is expressed, as was mentioned in the other grammar, by the third person neuter singular of the future tense, which person always ends in உம்: thus, செய்யும், * நிமிரும் நடக்கும், வாழும். In the superior dialect, when this word is used as the participle, it may always drop the ம்: as, செய்யு, நிமிரு. In this case, if the following. word begins by a vowel, உ also is cut off: as, கதிர் பரப் பிரவி the beam - spreading sun, for கதிர் பரப்பு மிரவி, unless the participle consist of two short syllables, like † வரு, ‡ தரு, § பொரு, from வரும், தரும், பொரும்,

---

†† அடக்கல் — to restrain.

§§ வேண்டல் — to intreat.

* நிமிர்தல் — to stand erect or straight.

† வருதல் — to come.

‡ தருதல் — to give.

§ பொருதல் — to fight.

The உ may also be dropped though the following word do not begin by a vowel, provided the consonant to which it is joined, be among the finals: thus, நிமிர்கொம்பு,வாழ்குடி. This syncope cannot, however, take place, if the உ be preceded by one syllable only, short by nature, and not containing a double consonant: thus, for வரும் we may use வரு, but not வர், although ர் is a final; but for வாரும், from the verbal வார்த்தல் *to pour,* we may use வார் since the உ is preceded by a long syllable. Accordingly, we constantly find the word ஆர் used, not for the pronoun *who,* but for the participle ஆரும், from the verb ஆர்தல் *to be filled,* whence it is aptly rendered by the adjective *full.*

But if the consonant to which உ is joined, be a final and be doubled, the உ is dropped, together with its consonant, although it be preceded by one syllable only, and that short by nature: thus, from § வெல்லும், வெல்; from † உண்ணும், உண்; from செய்யும், செய்; from ** துள்ளும், துள்; from †† தும்மும், தும்.

iv. If the consonant joined with உ be ய, preceded by more than one syallble, It may be dropped, together with the உ, even though it be not doubled: thus, from அணியுங் கலன்-அணிகலன்: from புரியுந் தவை - புரிதவை; from அறியும் பொருள் - அறிபொருள். But † சாயும் and ‡ காயும், from சாய் and காய், cannot drop the ய் also, and become சா,

---

§ வெல்லல் — to conquer.

† உண்ணல் — to eat

** துள்ளல் — to leap

†† தும்மல் — to sneeze

† சாய்தல்—to decline.

‡ காய்தல்—to become dry.

கா; because ,although the preceding syllable be long, there is one only. Observe, that அணி and காய், with simllar words, are also nouns; and that, when prefixed adjectively to other nouns, and they double a following rough letter; which is not the case when they are used as participles: thus, அணிக்கலன் means *a beautiful necklace*, அணிகலன் *anceklace which adorns*: காய்க்கொம்பு is *a bough having fruit;* காய் கொம்பு *a withering bough*.

v. The particlple of the negative verb terminating in ஆ or து, as stated in the other grammar; thus, செய்யா or செய்யாது.

40. It is stated, in the other grammar, that the participle future is used likewise for the participle present. I have here to add that it may also be put for the participle preterite. Thus, in Nannúl (part II. Chap. 3, Rule 13) the author remarks, that பொருங்களம், for instance, may, according to the context, signify, either பொருகின்ற களம் *the plain where they fight*, or பொருத களம் *the plain where they fought*, or பொரும்களம் *the plain where they will fight.*

In the statnza of chintamani, which was so fully explained in No, 23, we met with ஊட்டு used for ஊட்டும், and contracted by syncope by ஊட்டற்கு on account of the following vowel. This word is the participle future; but as it was followed in the sentence by உண்ட, a participle preterite, it, likewise, had the force of a participle preterite; being put for ஊட்டின.

41. From any participle we may form verbals in தி, as was stated in the other grammar, No. 107. I have here to add,

1. That these verbals terminate, in the plural, in வை* or ன: thus, செய்கின்றவை, or செய்கின்றன; செய்தவை, or செய்தன; செய்வவை, or செய்வன. So also the negatives, செய்யாதவை; or செய்யாதன; as also செய்யாவன. They may also terminate in simple அ, as was stated in No. 13 of this grammar: செய்கின்ற, செய்த, செய்வ.

ii. That the future verbal, in particular, is much used in conjunction with the verb ஆதல் to become, in forming compound verbs. Such are நவில்வதானான் *he said*, for நவின்றான், செய்வதானேன் *for* செய்தேன் *I did*, செய்வதாவான் for செய்வான் *he will do*.

---

*The termination is not வை but ஐ; the வ் being inserted by the rules of orthography: thus, செய்கின்ற-ஐ, செய்கின்றவை.

## § 5. — Of Gerunds.

42. Of gerunds (*வினையெச்சம்*), we have treated in the Grammar of the common Tamil, No. 71. There are several remarks to be added, which relate to this dialect.

The வினையெச்சம் is not exclusively a gerund, being applied to any part of the verb which is not conjugated by persons, except the participles; and although I have thought fit to include all these words under the term gerund, yet, as they are of every tense, they cannot all be rendered by the gerunds of the Latins. Concerning gerunds, the author of Nannûl says, (Rule 24, on the verb):

> *செய்து செய்பு செய்யாச் செய்யூச் செய்தெனச்*
> *செயச் செயின் செய்யிய செய்யியர் வான் பான்*
> *பாக்கு வினையெச்சம் பிற வைந்தொன்றாறு*
> *முக்காலமு முறை தரும்.*

of the following *gerunds*, the first *five*, the following *one*, and the remaining *six belong to the three tenses in order of succession*: that is, according to the order in Tamil grammars, the first five செய்து - செய்பு - செய்யா - செய்யூ - செய்தென, appertain to the past; the sixth செய to the present; and the remainder செயின் - செய்யிய - செய்யியர் - வான் - பான் - பாக்கு, to the future.

The following remarks will explain this rule:

43. (1) Of the twelve words here enumerated, the first five are gerunds of the preterite.

Ist, செய்து. — This is the form used in common Tamil; thus, செய்து, படித்து, அடக்கி, எண்ணி.

2nd, செய்பு, — This is obtained by adding பு to the common form of the imperative: thus, from *இறு is formed இறபு; from உண், உண்பு; from † வாழ்த்து, வாழ்த்துபு; from அடக்கு, அடக்குபு; which words have the same force as செய்து, இற்று, உண்டு, &c. The verbs வருதல், தருதல், however, do not form this gerund from their imperatives வா, தா, but from வரு and தரு, which would regularly be thier imperatives according to the general rule: thus, வருபு, தருபு, for வந்து, தந்து.

3rd செய். This is the negative (see No. 30), and is used for the positive gerund, in the same way as we stated எனா to be used for என்று; thus, ‡ எழா for எழுந்து; உண்ணா for உண்டு; கூறா for கூறி. Example:

> என்றே விடைநல் கவிறைஞ் சிஙெழா
> வன்றான் வயிரச் சிலைகை கொடுவான்
> பொன்றாழ் கவசம் புகுதா முகிலி
> னின்றா னிமையோர் கணெளிந் தனரால்.
>
> (இரா, அதிகா, வதைப்பட, ய,கூ கவி)

*Permission being thus given to him, he made obeisance. and arising, he grasped his well-strong, adaman tine bow, and clothing himself in his coat of golden wail, stood in semblance as a (threatening) cloud. — The never-slumbering (gods) trembled.*

The poet is relating, that Adicayen, having obtained permission from Ravanen, his father, rises up, seizes his arms, and prepares for battle. In this passage, எழா is used for எழுந்து, and § புகுதா for புகுந்து, புகா, &c., may be used in the same sense.

---

* இறல் — to be served as a chain, rope, &c.
† வாழ்த்தல் — to praise.
‡ எழுதல் — to arise.

---

§ புகுதல்—to enter

4th *செய்யு*. — This is used for *செய்து*; thus, *எழு*, *உண்ணூ*, &c., but this is inelegant.

5th *செய்தென*. — This is obtained by affixing the word to the common form of the preterite gerund; as *வந்தென*, *படித்தென*; which have the same force as, *வந்து*, *படித்து*. We stated in No 33, that the word *என* is used to denote comparison; hence, the foregoing examples may also be rendered by *வந்தது போல*, *படித்தது போல*.

The verbal in *ல்* with the addition of *உம்*, is not unfrequently used for the preterite gerund; thus for *கேட்டு*, *கேட்டலும்*; for *சொல்லி*, *சொல்லலும்*; for *செய்து*, *செய்யலும்*; for *படித்து*, *படித்தலும்*; &c.

Respecting the use of the preterite gerund, I have to remark; first, that, when it ends in *உ*, as *செய்து*, *செய்பு*, *வந்து*, *வருபு*, it is usual to affix the words *உளி*, *உழி*, which signify *place*: thus, *செய்துளி*, *செய்துழி*, *செய்புளி*, *வந்துழி*, &c. These compounds have the same force as the expressions used in common Tamil, *செய்தபோது*, *வந்தபோது*, &c., which, referring to time, are rendered *when I did, thou didst, he did*; and, referring to cause, *whereas I did* &c. Secondly, that the particle *அற்று*, which is the same as *போல்*, is frequently added to this gerund; thus *ஆடியற்று*; *வந்தற்று*, for *ஆடினது போன்றது*, *வந்தது போன்றது* Example:

*தீயவை செய்தார் கெடுதல் நிழறன்னை*
*வீயா தடியுறைந் தற்று.*

(*திருவ.உபக*, *அதி*. *அ குற*.)

Here, *உறைந்தற்று* is used for *உறைந்ததுபோல*.

The meaning is: *Destruction follows evil-doers even as the shadow unceasing passes on the steps of its* (substance).

Finally: Besides the forms used in common Tamil, such as *செய்து, செய்யாமல்*; in this dialect, we may also employ, for the negative gerund, words similar to *செய்யாமை*; which I stated in the other grammar, No. 177, to be properly, a kind of negative verbal, and to be used as a noun. Thus, a poet, describing the streets of a certain city, says: *நூலென வாழா மையோடி* *running, as a string, without curve.*

44. ii. The gerund of the present has only one form *செய* written also *செய்ய*, which is the infinitive already treated of. It is aptly rendered by the ablative absolute of the Latins, as I observed in No. 120 of the other grammar: thus, *நான் கேட்கச் சொன்னான்* *me audiente dixit.—he said it in my hearing*; *காணச் செய்தான்* *to vidente fecit,—he did it in thy sight.* Thus Tiruvalluven, speaking of hospitality, says:

மோப்பக் குழையு மனிச்சம் முகந்திரிந்து
நோக்கக் குழையும் விருந்து.

(திருவ. கூ, அதி ய, குற)

*அனிச்சம்* is the name of a flower remarkable for its delicacy; on which account, the poet says:

*The Anicham flower languishes when its fragrance is inhaled; the feast languishes when the countenance* (of the host) *is averted.*

In this passage, the words *மோப்ப* and *நோக்க* are used as gerunds of the present.

Further, we learn from Nannúl, that this infinitive may also be used for the future gerund; it then answers to the future participle in *rus*, of the Latins, as was explained in the other grammar, No. 123: thus, *பின்பிதனைக் காண வம்மின்* *venite postea hoc visuri,—come ye after to see this.*

45. iii. Besides the infinitive, which, as I have just said may serve for the future gerund, the author of Nannùl assigns to this gerund six other forms:

Ist, செயின், that is, the several forms of the conditional; என்றால், என்னில, எனில், எனின், செய்தால் செய்யின், செயின்; respecting the formation of which mood, see No 115 of the other grammar. In this dialect, the forms in இல் or இன், as செய்யில், செய்யின், are those most in use. There is another form of the conditional, which is obtained by adding ஆல் or ஏல் to any person of any tense of the verb, or to verbals in து: thus, செய்கின்றேனால் or செய்கின்றேனேல், செய்தனையேல், செய்குவனேல், செய்குவவேல், செய்தினிரேல &c., Thus, likewise, செய்கின்றதேல, செய்ததேல், செய்வதேல். We may, also drop the து, and write செய்கின்றவால், செய்தவால், செய்வவால், or செய்கின்றனவால், செய்தனவால், செய்தனவால் &c. The conditional is termed a future gerund, because, from the nature of a condition, it imports an action which has not taken place, nor is actually in progress, and which, consequently, is hereafter to happen: as, *If I shall salt it, it will be purified*. Thus, a certain poet has, தாம் வேண்டின் நல்குவர் காதலர் *the benevolent will give, if necessary even their own selves*.

2nd, செய்யிய. This is formed by affixing the termination இய to the imperative: thus, from காண், காணிய; from செய், செய்யிய, *; from செல், செல்லிய; &c. This also answers to the participle in *rus*, of the Latins: இப்புதுமை காணிய வம்மின், *venite visuri, hoc portentum, — come to behold this wonder*, &c.

3rd, செய்யியர். This form is obtained by affixing the consonant to the second form just mentioned: thus, காணியர்

---

* This ய being doubled, according to the rules of orthography.

வாழியர், செய்யியர் &c., and the force of both is the same. These two varieties of the future gerund do not, however, suit all verbs, as practice will more cleanly evince.

4th, வான் & 5th பான்.—The forms represented by the two foregoing terminations, are the same as the third person masculine singular of the future, செய்வான், அணிவான், நடப்பான், படிப்பான். But when they serve as future gerunds, they are used in every person, manner, and gender; and, like the other forms, may be rendered by the Latin participle in *rus*: thus, உரைப்பான் வந்தேன், வந்தாய், வந்தான், வந்தாள், &c.; thus இதனைச் செய்வா னுன்னை விளித்தேன், *I called thee to do this*, This form is not unusual in this dialect, and is common to all verbs.

6th பாக்கு. This termination, added to the imperative, gives the last form of the future gerund: as உண்பாக்கு, காண்பாக்கு, தருபாக்கு: thus, செல்வந் தருபாக்குச் சென்றான் *venit daturus felicitatem,—he came to bestow happiness.* I have very rarely, however, met with this form.

## § 6. ...... ... Appendix.

46. The preceding part of this work is a brief selection from the precepts which, in the copious treatise of Pavananti, occupy no less than 456 rules. This will, I trust, suffice to pave the way for the student, to enable him to comprehend the greater part of what he will read, and to facilitate his further enquiries.

The remarks on syntax, contained in the other grammar, are equally applicable here. The chief peculiarities of the superior dialect, in this respect, were noticed, in treating of the noun and the verb.

The nature of மரபு, that is, *propriety and beauty of style*, is thus defined by Pavananti:

எப்பொருளெச்சொலி னெவ்வா றுயர்ந்தோர்
செப்பின ரப்படி செப்புதன் மரபே.
(நன். சொல். பொரு. நூயள, சூத்.)

*To speak of similar matter, with like expression, and in the same style, as sages have spoken, this is propriety of speech.*

It will, therefore, be worth while for those who study this dialect, to attend diligently to the practice of ancient authors. I propose, in this appendix, to specify some instances in which these writers vary from the rules laid down in this grammar.

i. The த்து is sometimes struck out, by syncope, from the dative case of a noun ending in ம்; so that, for நிலத்துக்கு, we find நிலக்கு; thus, in Chintàmani, I have seen கயக்கு put for கயத்துக்கு. The passage is:

தண்கயக் குற்ற போதுந் தாழ்சினை பரிந்த வீயும்
வண்கொடி கொய்த பூவும்.

(பதுமையா ரிலம்பகம்-௭௰௯, கவி.)

*Flowers brought from the cool tanks, flowers gathered from the pendent branches, and flowers plucked from the graceful creepers*

ii. Besides the regular forms, already noticed, the word அறம் sometimes has for its appellative அறவோர், for its adjective அறவிய. * In Chintámani we have, அறவிய மனத்தராகி, &c.

iii. Instead of the usual termination of the future, கேன் is sometimes used: thus, செய்கேன் for செய்வேன், அடைக்கேன் for அடைப்பேன்: so in Chintámani என்னுரைக்கேனோ என் செய்கேனோ, *what shall I say, what shall I do !* Another poet has: இடிக்கடல் பெரிதென்கேனோ வென்றுயர் பெரிதென்கேனோ *shall I say that the roaring sea or my grief is the greater.*

iv. We have stated, that the infinitive, which always terminates in அ, serves for every person of either number of the imperative. Sometimes, however, the infinitive, thus, used is made to terminate in உ, instead of அ: thus, in Chintámani, we find, எந்தைமார்க ளெழுகென்றான் *he said to his parents, arise;* Here எழுகு is put for எழுக, which is used in the same sense as எழுமின்.

v. We have stated, that செய்யின், நினைக்கின் &c., may be used for செத்தால், நினைத்தால், &c.; and செய்யினும்,

---

* விசயமாதேவியார் துறவு, 264, கவி.

நினைக்கினும், &c., for செத்தாலும், நினைத்தாலும், &c. In ancient writers, we find செய்யின், நினைக்கின், which are formed from the future, used in the same sense: thus, in Chintāmani, we have, நினைக்கினும் பனிக்குமுள்ளம்.

vi, In ancient writers, I have frequently seen the verbal in ல், with the addition of ஆ, used for the negative gerund, or participle; thus, the author of Silappadicāram, writes யாவது நினையலா, for நினையா, which means *without considering*; thus, Tiruvalluver, (ந. அதி. சூ குற) செயற்கரிய செய்கலாதார், where செய்கலாதார் is used for செய்யாதார். In Chintamani, § we even find நவிற்றாதார், for நவிலாதார் from the verb நவிலல், *to say*.

vii. Instead of ஆன், the termination of the third person, masculine singular, you will sometimes meet with ஆ; thus, Cambèn, in his Rāmāyanam, in the chapter entitled அதிகாயன் வதை, has:

கண்டா னவிரா மனெனுங் களி மா
வுண்டா டியவெங் களனா டுருவ ப்
புண்டா னுறநெஞ் சுபுழுக் கமுற த்
திண்டா டினன்வந் தசினைத் திறலோன்.

(உயள, கவி)

*The furious hero* (Adicayen) *advancing, viewed the battle-field where Raman, like a raging elephant, had sported in destruction and with aching heart, began the fight, to be yet more oppressed.*

In the same work, a few stanzas further on:

என்றா னவிரா வணனுக் கிளையா
னான்றா கவிதென் றொருநா யகனும்.

§ கேமசரியா ரிலம்பகம், 56, கவி.

*Thus spoke the younger brother of Rāvanen. It is well, replied the chief.*

In these passages, we must read *candāna**, *enrāna* for *candān, enrān.* There are many instances like these, which, as they are merely anomalies, I thought it better to advert to here, than to specify them under the heads to which they severally belong.

47. In this dialect, there are a variety of particles, or Interjections.

I. Of these particles, some have a meaning, and will be found in their proper places in the dictionary. One of them, ந *na*, I shall here notice. This particle is explained, in Nannūl†, to signify some good quality. It is prefixed to substantives only. If the following letter be a consonant, it is doubled, of what class soever it may be; and if it be a vowel double வ must be interposed: thus, நக்குடம் - நப்பொருள் - நவ்வகை - நவ்வமிர்தம்.

ii. Others have no meaning, and are termed, on this account, அசைச்சொல் or உரையசை; under which head, they will be found in the dictionary. For instance, ஆல், which we have stated, in No. 45, to be used for ஆனால், is sometimes a mere expletive: as, அவனாலோவெனில், வருமாலோ

---

* It accords better with the genius of the language, to suppose கண்டான் to be the verb in its usual form, and the following word to be அவிராமன், compounded of the proper name இராமன், and the demonstrative pronoun அவ்; the வ், which, according to the usual orthography, should be doubled, being written single, according to a rule contained in No. 5 of this grammar.

† இடைச்சொல்லியல், 2, சூத்திரம்.

வெனின், as also கேட்டியால்; which are put for அவனோ வெனில், வருமோவெனில், கேட்டி, or கேள். In like manner, the word ஒரும் is without meaning, and is used only to complete the verse. Example:

அஞ்சுவ தோரு மறனே யொருவனை
வஞ்சிப்ப தோரு மவா.

(திருவ ந.யள, அதி.சு,குற.)

*The fear of deceitful lusts is virtue.*

In this passage, ஒரும் occurs twice, and in both cases is a mere expletive. In the same way, the following words are added, to complete the harmony of the verse. occasionally in the middle, but more frequently at the end, of a line: ஏ, ஆரோ, அம்ம, அம்மா, அன்னோ, அன்றே, மாதோ, மன்னோ; all which are without meaning In the verse வெண்பா, however, these are introduced only in the middle of a line, and never at the end.

## PART THE SECOND
## OF TAMIL POETRY

48. A religious recluse, named Amiratasacaren, as I observed in the introduction, wrote a work called Càricei *(காரிகை)* which, without treating of the art of poetry, merely contains the rules of Tamil versification. The word காரிகை has three significations: *a woman, embellishment,* and *a kind of verse* commonly called கலித்துறை, The work is dedicated to a woman, to whom all his precepts are addressed; it treats of verse, which may be termed the embellishment of language; and is composed throughout the metre called கலித்துறை. On this threefold account, the author gave to his book the title abovementioned.

In his introduction, he divides his subject into eight parts: *viz* எழுத் தசை சீர் பந்த மடி தொடை பாவினம்.

First, எழுத்து *letters.*

Second, அசை *syllables, considered with reference to feet.* Third, சீர் *feet.*

Fourth, பந்தம், termed also தளை, *the connecting of feet with each other.*

Fifth, அடி *lines, of which a stanza is composed.*

Sixth, தொடை *the consonance of the lines in a stanza.*

Seventh, பா *the different kinds of stanza.*

Eighth, இனம் *the sub-division of each kind.*

Of letters, enough has already been said: the first chapter, therefore, shall relate to feet, and the other requisite of verse; the second, to the different kinds of stanza; and the third, to the subdivisions of each kind. I shall add a fourth chapter, which shall contain a few remarks concerning the art of Tamil poetry.

## CHAPTER I

§ 1……அசை

49. The word அசை has various meanings; but is here used to signify syllables, considered with reference to metrical feet. Of அசை there are two kinds, நேரசை and நிரையசை. நேர், among other significations, means *that which is single*; நிரை, *several things disposed in order*.

Hence, a நேரசை is one syllable only; and this must either be long by nature, or position; or, if short, must be the only syllable remaining, after the other அசை, contained in the word to which it belongs, have been scanned. For example, in the word கண்ணாடி, கண் is a நேரசை; because, although the syllable க is short by nature, yet, it is followed by two consonants: ணா is a நேரசை, because it is long by nature; and டி, which is both short by nature, and without following consonants, is nevertheless considered as a நேரசை, because it is the only remaining syllable.

A நிரையசை always consists of two syllables, of which the first must be short, both by nature and by prosody, and the second may be either short or long. For instance, the word வழி is a நிரையசை, of two short syllables; மனம் is a நிரையசை, of which the first syllable is short, and the second is long by prosody; and விழா is a நிரையசை, having the first syllable short, and the second by nature long. In this kind of அசை, then the first syllable only is considered. If that be short, and be followed by another syllable, in the same word the two unite, to form a நிரையசை: thus, in the word விளங்கி, விளங் is a நிரையசை, and கி, which is a single and detached syllable, is a நேரசை. But in the word விளங்கினான், since கி is not now a detached syllable, but is followed by another, in the same word, கினான் is a நிரையசை, although its last syllable is long. These observations respecting அசை, since they differ from our ideas, and are essential to a knowledge of the Tamil Prosody, demand particular attention.

## § 2 ...... சீர்.

50. Metrical feet are termed சீர். The Tamils do not, like us, give to each kind of foot an arbitrary appellation; but, in order to have, in one word, both the designation and the example, they apply to each kind of foot the name of some tree, in which its quantity is exhibited, for instance, a foot consisting of two நேரசை is termed தேமா, which is the name of a tree, and consists itself of two நேரசை; and so of the rest, as will hereafter appear

There are thirty kinds of feet which are divided into five classes. *

The first class contains those feet which consist of a single அசை, and which are, therefore, termed ஓரசைச்சீர். These are distinguished into நேரசை, which are called நாள், and நிரையசை, which are called மலர்.

We can seldom make use of this class, except at the close of the stanza called வெண்பா. To these feet we may add abbreviated உ (குற்றியலுகரம்), and they are then termed, respectively, காசு and பிறப்பு Sometimes, though rarely, உ without abbreviation (முற்றுகரம்) is added; but this can take place only when உ follows a soft or mediate letter, and not when it is joined to a rough one: as in the following குறள் வெண்பா:

---

* In the native grammars, there are only four grand divisions, depending on the number of அசை: Viz அசைச் சீர், feet of one அசை; இயற்சீர், a feet of two அசை; உரிச்சீர், feet of three அசை; பொதுச்சீர், feet of four அசை; so that வெண்சீர் and வஞ்சிச்சீர் are comprehended in the class உரிச்சீர்.

எவ்வ - துறைவ - துலக - முலகத்தோ
டவ்வ - துறைவ - தறி வு.
(திருவ. சா௫, அறி, கா, குற)

*It is wise to live in the world as the world lives.*

The word அறிவு at the close of the stanza, consists of அறி, which is a நிரையசை, and of வு, in which the முற்றுகரம் is joined to the mediate letter வ்.

51. The second class contains those feet which consist of two அசை, and which are comprised under the term இயற்சீர். They are of four kinds. First, தேமா, composed of two நேர். Second, புளிமா, composed of one நிரை and one நேர். Third, கருவிளம், composed of two நிரை Fourth, கூவிளம், composed of one நேர் and one நிரை.

52. The third class contains those feet which consist of three அசை, of which the last is a நேரசை. They are included under the general appellation வெண்சீர். These also are of four kinds, which are formed by adding, to the several feet of the second class, a நேரசை expressed by the word காய்: First, தேமாங்காய், composed of three நேர். Second, புளிமாங்காய், composed of one நிரை and two நேர். Third, கருவிளங்காய், composed of two நிரை and one நேர். Fourth, கூவிளங்காய், composed of a நேர், a நிரை, and a நேர்.

53. The fourth class contains those feet which consist of three அசை, of which the last is a நிரையசை, and these are comprised under the general term வஞ்சிச்சீர். They, likewise, are of four kinds, which are formed by adding to the several feet of the second class, a நிரையசை, expressed by the word கனி; First, தேமாங்கனி, composed of a two நேர் and a நிரை. Second, புளிமாங்கனி, composed of a நிரை, a

நேர் and a நிரை. Third, கருவிளங்கனி, composed of three நிரை. Fourth, கூவிளங்கனி, composed of one நேர் and two நிரை.

54. The fifth class contains those feet which consist of four அசை, and which are composed under the general term பொதுச்சீர். These are of sixteen kinds, which are formed: First, by adding to the several feet of the second class, two நேரசை, expressed by the word தண்பூ: as தேமாந்தண்பூ, புளிமாந்தண்பூ. Secondly, by adding a நிரை and a நேர், termed நறும்பூ: as, தேமாநறும்பூ. Thirdly, by adding a நேர் and a நிரை, termed தண்ணிழல்: as, தேமாந்தண்ணிழல். Fourthly, by adding two நிரை, termed நறுநிழல்: as, தேமா நறுநிழல்.

These sixteen kinds of feet are but little used.

55. In the use of the Tamil feet, there is a peculiarity which I think it proper to notice. In Latin, a verse would be considered loose, and devoid of harmony, if each word in it were a distinct foot: the feet of a verse, therefore, are so disposed, that, in scanning, the words are run into each other, and concatenated like the links of a chain. The cadence of the Tamil verse, on the contrary, requires, that, not only in singing, but even in reading, the close of each foot should be marked by a slight pause: so that, to read a verse, and *to scan, (அலகிடல்)*, are one and the same thing. Hence, although a Tamil foot may consist of several whole words, yet no word can be divided, as among the Latins, so as to belong, partly to one foot, and partly to another. This is the reason, why a short syllable, which remains alone at the end of a word, after scanning the அசை which precede it cannot be joined with one of the syllables of the next word, and forms a நிரையசை; but, from its being a detached syllable, must, as already stated, be considered a நேரசை. How-

ever, the remaining syllable of one word may be united with the following word provided that this be preserved entire, and, in conjunction with the first, constitute exactly one foot. For example, in the word தந்தபொருள், தந் is a நேரசை; த, which being a final syllable. might be reckoned alone as a நேரசை, may here be joined with பொ and form a நிரையசை; and ருள் is a நேரசை; the two words, therefore, constitute one foot, of the kind termed கூவிளங்காய். In the verse வெண்பா, this deviation from the general rule rarely takes place. If the example had been தந்தபொருப்பன், taking தந்தபொருப் for a கூவிளங்காய், and reserving பன் to form part of another foot; but தந்த must have been considered a தேமா, and பொருப்பன் a புளிமா.

There is, however, one species of verse, very rarely used, in which, as I shall hereafter explain, the words may be divided.

The termination of cases, persons, and appellatives, are considered as distinct from the radical word, and may therefore, form part of a following foot: for instance, ஐ may be detached from மலையை, ஏன் from தந்தேன், and ஆன் from மலையான்.

## § 3. ...... ...தளை

56. தளை or பந்தம். is the term used to express the manner in which feet are connected to form a line. பந்தம், among other significations, means *affinity*; and தளை means *fetters*. This *connexion* affects only the last அசை of one foot, and the first of that which immediately follows.

The first mode of connexion is ஆசிரியத்தளை; so termed, because, as we shall presently perceive, it is peculiar to the verse called ஆசிரியப்பா. It is used with the feet of the second class, இயற்சீர்; which must be so united, that a foot ending in a நேரசை, shall be followed by one beginning with a நேரசை; or that a foot ending in a நிரையசை, shall be followed by one beginning with a நிரையசை. Thus, a தேமா, or a புளிமா, must be followed by a தேமா, or a கூவிளம்; and a கருவிளம், or a கூவிளம், by a புளிமா, or a கருவிளம்.

57. The second mode of connexion is termed வெண்டளை, from its being proper to the verse வெண்பா. It applies to the feet of the second and third classes, இயற்சீர், and வெண்சீர்; which are united according to the following rule: மாமுன்னிரையும் விளமுன்னேரும் காய் முன்னேரும்.

The word முன் means *before*, but, according to our ideas of the position of words, it must be here translated *after*. The Tamils assert that, as the verse flows on the reader leaves behind him the portion which he has read, and has before him the portion which remains: consequenty, any word or foot is said to be *before* (முன்) any other which is not so far on in the line; and vice versâ. Thus, of the two words அய்யர் வருதி, அய்யர் is said to be behind, and வருதி to be before. I now proceed to explain the rule above quoted

which must be understood in reference to the foregoing remark. First, மாமுன்நிரையும், that is, a foot ending in மா, of which there are two kinds, தேமா and புளிமா, must be followed by one beginning with a நிரை; that is, by one of these four feet, புளிமா, புளிமாங்காய், கருவிளம், கருவிளங்காய். Secondly, விளமுன்னேரும், that is, a foot ending with a விளம், of which there are two kinds, கருவிளம் and கூவிளம், must be followed by one beginning with a நேர், that is, by one of these four feet: தேமா, தேமாங்காய், கூவிளம் கூவிளங்காய். Thirdly, and lastly, காய்முன்னேரும், that is, any of the four feet ending in காய், must be followed by one of these beginning with a நேர், which have just been mentioned.

58. The third mode of connexion, கலித்தளை, is proper to the verse termed கலிப்பா; and is exactly the converse of that last mentioned: so that, where a நிரை follows in வெண்டளை, a நேர் follows here; and where a நேர் follows in that, we shall have நிரை in this.

59. The fourth mode of connexion, வஞ்சித்தளை, belongs to the verse called வஞ்சிப்பா. Besides the feet peculiar to it, which are those termed வஞ்சிச்சீர், it admits also these eight which belong to the second and third classes. This connexion requires, that all these feet should be united as in ஆசிரியத்தளை; that is, that a நேர், should follow a நேர், and a நிரை a நிரை.

I shall here remark, what I shall have occasion to repeat, that the rules for connexion are strictly achered to in the வெண்பா alone, which must be composed in exact conformity to the rule of connexion வெண்டளை. The remaining modes of connexion, which occur in other kinds of verse, are by no means rigidly observed.

## § 4......அடி.

60. The word அடி expresses the individual lines which compose a stanza The term பா, or பாட்டு, is properly applied to a single verse, but signifies a stanza or a distich; since it always consists of more than one line, generally of four, but sometimes of two or three; as will hereafter appear.

There are five kinds of அடி, distinguished by the number of feet which they contain. Ist. A line consisting of two feet, called குறளடி. 2nd. Of three, சிந்தடி. 3rd. Of four, அளவடி. 4th. Of five, நெடிலடி. 5th. One containing more than five feet, whether six, seven, or more, is termed கடி நெடிலடி.

61. In treating of the அடி, it is usual to consider it individually, and without reference to the stanza. The letter which begins a line, must begin one at least of the succeeding feet. Hence, this species of consonance is termed மோனை: that is *commencement*. This is distinguished into several kinds, each of which has its appropriate name, Thus, in the verse அளவடி, consisting of four feet, which is in frequent use and much esteemed, if there is consonance falls on the second foot only, it is termed இணை மோனை; if on the third only, பொழிப்பு மோனை; if on the fourth only, ஒரூஉ மோனை; if on the third and fourth, மேற்கதுவாய் மோனை if on the second and fourth, கீழ்க்கதுவாய் மோனை; if on the second and third கூழை மோனை; if on all the four feet, முற்று மோனை. These distinctions are of little importance; but it is necessary to bear in mind, that the consonance must occur once at least in every அடி. If it comes in the middle of the line, or where there would naturally be a pause in reading, a better effect will be produced than if it fall elsewhere.

We stated, that the மோனை is the repetition of some letter. It is not, however, necessary, that the letters should be absolutely same; it is sufficient if they be such as are considered to be consonous. The vowels which correspond in this respect are அ, ஆ, ஐ, ஔ — இ, ஈ, எ, ஏ, and உ, ஊ, ஒ, ஓ. This property in the foregoing vowels is not affected by their junction with consonants; so that, க corresponds to கா, கை and கௌ; கி, to கீ, கெ and கே, &c. Of the consonants, த corresponds to ச, ஞ to ந, and ம to வ. Thus, in an அடி beginning with த, the consonance will be just, if in the course of it, there occur a foot beginning with த, தா, தை or தௌ; or even with ச, சா, சை or சௌ; and conversely, in an அடி beginning with ச, &c. It was stated (in No. 2 iv.) that to words beginning with ய, இ may be prefixed; and there fore, although இ be not prefixed, the initial ய is still considered to be consonous with any of the following letters; ய, இ, ஈ, எ, ஏ.

---

## § 5 ... தொடை.

62. தொடை is a word used to express things which are in any way connected regularly together; so that, a chain, which consists of united links; *a garland,* which is wreathed with flowers; *a necklace;* which is strung with pearls, may all be designated by the term தொடை. Hence, the word is also applied to that connexion, or consonance, which one has with another in the same stanza. This is of various kinds; but that which is most in use, and which, indeed, can never be dispensed with, is named எதுகை. *It requires,* that the first foot of every *line* throughout a stanza should be consonous; and this consonance is considered *to take* place if, preserving *uniformity in the quantity* only of the first syllable throughout the stanza, the second letter of each line be of the same class of letters and of the same quantity (for the repetition of the first letter is considered inelegant): but if the second letter, instead of being merely of the same class *be identically* the same, in each line, it is esteemed a beauty. Thus, if the first line begin with the word கருவி, I must not commence another line in the same stanza with கா; but, since க is a short syllable. Again since the second syllable is ரு, it will be a beauty if ரு begin the second syllable in the other lines. This, however, is not absolutely necessary; it is enough if the second syllable be short, and begin with ர; so that, the words இரவு, திரிபு, &c. contain an எதுகை, to the word கருவி.,

If, not only the second syllable of each line in the stanza, but the whole of the first foot, with the exception of the first letter, be the same, the verse is esteemed, in proportion to the difficulty of the performance. Thus, if

where கருவி occurs in the first line, குருவி, அருவி, உருவி, &c., come in the other lines, the verse will be peculiarly admired.

Example of a stanza beginning with a short syllable:

மணிபுரை யரும்பி வான்மீன் வடிவொடு மலர்ந்து வெண்முத்
தணிபுரை மணங்கொ டேன்பெய் தழகல ரன்று வாடித்
துணிபுரை கீழ்வீழ்ந் தாய தூளினைக் கண்டுஞ் சன்மப்
பிணிபுரை பிணித்த நாமோ பேர்கிலா வாழ்வு வெய்தம்.

*If the beauteous flowers, budding like gems, expanding with the brilliancy of the stars of heaven, and shedding scented honey in drops like the whitest pearls, if these fade in a day and falling torn to the earth crumble into dust, can our bodies, blemished with the disease of birth, live for ever?*

Example of a stanza beginning with a long syllable:

அல்லின் மாரி யனைய நிறத்தினாள்
சொல்லின் மாத்திரை யிற்கட தூர்ப்பதோர்
கல்லின் மாரியைக் கைவகுத் தாளது
வில்லின் மாரியின் வீரன் விலக்கினான்

(இராமாயணம், பாலகாண்டம்,
தாடகை வதைப்படலம், எயக கவி.)

*Black as the stormy cloud, she sent forth from her hands, a shower of stones such as might fill up the ocean, in the time of the utterance of a word. This he opposed by a shower from his bow.*

63. i. The consonance எதுகை was stated to require, that, in each line, the second letter should be of the same class and quantity: I said *letter*, and not syllable; because in the word கற்பு for instance, the second syllable is பு, and if I merely retain it, and write தப்பு, or நட்பு, the second letter, ற, is then changed and the consonance is, therefore

faulty. It would be better to put some word like பற்று, but best of all to use அற்பு, பொற்பு, &c.

ii. If the second letter be ய், and be followed by another consonant, is the same syllable, as in the word மெய்ப் பொருள், no notice is then taken of the ய்; but the ப் only is considered, so that the எதுகை will be perfect if we have in the other lines. எப்பொருள், அப்பொருள், &c But if the ய் be not followed by another consonant, in the same syllable, the எதுகை will not be thought good, unless ய் or at all events ஐ occur in the following lines; thus, மெய்வகை, பெய்வகை, கைவகை, மைவகை, &c , agree well in consonance; not so the words வாய்வகை. மாவகை, &c.

iii. Instances are to be found, in which the consonants ர், ல், ழ். when they happen to occur in the first syllable, are not taken into account; but it is, nevertheless, improper to overlook them. Thus, காத்த, is made consonous with பார்த்த, ஆவேறு with பால்வேறு, and மாந்த with வாழ்ந்து. The following stanza, therefore, from an ancient poet, is objectionable:

அந்தரத் துள்ளே யகங்கை புறங்கையாம்
அந்தரமே போலு மனைவாழ்க்கை—அந்தரத்து
வாழ்கின்றே மென்று மகிழன்மின் வாணாளும்
போகின்ற பூளைபோ போன்று

*As the palm of the hand may readily be turned out wards in the open air, so quickly mutable is domestic life. Say not we shall live for a term. The days of our life are as the flowers of the pūlei* *

The objection to this stanza is, that போகின்ற has been used as an எதுகை to வாழ்கின்ற.

---

*Illecebrum Javanicum - of which the soft and downy flowers are scattered by the wind.

iv. Lastly: In the வெண்பா alone, and in that but seldom, instead of repeating the same letter for the எதுகை, one of the same class only is used; that is, a rough letter, is made to correspond to a rough letter, and a mediate, to a mediate.

Example:

தக்கார் தகவில ரென்ப தவரவ
ரெச்சத்தாற் காணப் படும்.
(திருவ, பட, அதி. சு, குற)

*The worth or demerit (*of Parents*) is conspicuous in the offspring.*

Here, எச்சத்தால் is used as an எதுகை to தக்கார்; that is, க் is made to correspond to ச்; but this is inelegant.

64. It was stated, that the quantity of the first syllable must be preserved. Remark, however, that though ஐ and ஔ are long, yet, since they are dipthongs, the first corresponds to அ before the mute consonant ய், and the second to அ before the mute consonant வ்: accordingly, if the first line begin with one of those dipthongs, we must not, in the other lines, use a long letter, but a short one before ய் or வ், as the case may require Hence, the following words are consonous, கைவகை, மெய்வகை, பொய் வகை, &c., as also ஔவியம், நவ்வியம், &c

65. It was also stated, that each of the lines in a stanza ought to commence with a different letter. Nevertheless, as some words have various, significations, it is esteemed elegant to begin all the lines with the same word provided it have a different meaning, in each line

Example:

கண்ணா - டிவருங் - கமழ்தார்த் - திமிரு ங்
கண்ணா - டிமயில் - கண்கலா - பமொ டு
கண்ணா - டியெழிற் - கரையா - டிநெடு ங்
கண்ணா - டிகம்பூந் - கயமா - டினளா ல்

*The long-eyed damsel, having chosen a spot where the swarms of humming wasps sougt honey, sported with the peacocks on the beautiful banks of the watery mirror* (that reflected their) *outspread tails, and then bathed in the sparkling waters of the flowery tank.*

Here, கண்ணாடி occurs four times: in the first line it is கள்நாடி; in the second, it has the force of இடம் நாடி; in the third, it is கண்ணாடி, and in the fourth, கண்ணாள் திகழ்.

Another Example:

நாக - நெற்றியி - னன்மணி - யோடை டோ
னாக - நெற்றியி - னன்மணி - யாறுபா ய்
நாக - நெற்றியி - னல்மலர்க் - காவப் பா
னாக - நெற்றியி - னன்மதி - தோன்றிற் றே.

(தேம்பாவணி, பைதரநீங்கு படலம், உஅ. கவி.)

(They had now passed) *the grove of Nàgàs watered by the stream which flows bearing gems from the mountain top, like the jewel-spangled frontlet that hangs on the forehead of the elephant; and now the waning moon appeared on the verge of the heavens.*

In this விருத்தம், நாகம் occurs four times, with differant significations In the first line, it means *an elephant;* in the second, *a mountain*; in the third, *a tree (the calophyllum inophyllum)*; in the fourth, *heaven*

66. Besides எதுகை, of which we have nither to been speaking, there is another kind of consonance, which the lines in a stanza may have one with another. It is termed இயைபு, and is the rhyme at the close of lines, which is used in the poetry of the languages of Europe. This kind of consonance, however, being despised as wanting in dignity, is hardly to be met with any species of poetry. There are still other sorts of rhyme, which, as they are very seldom used, I think it unnecessary to explain; but refer the reader, who may wish for information respecting them, to the work entitled காரிகை.

# CHAPTER II

## பா

67. A stanza of two, three or more commonly of four lines, is distinguished in Tamil by the several names of *பா*, *பாட்டு*, *கவி*, *யாப்பு*, *செய்யுள்*. Of these, *கவி* is the proper name; the rest being tropical designations. The stanza is termed *பா* (*warp*), from its regularity; *பாட்டு* (*song*), from its being sung; *யாப்பு* (*link*), from the connexion of its parts; and *செய்யுள்*, from its measured cadence. The *பா* is divided into five kinds. *வெண்பா*, *ஆசிரியப்பா*, *கலிப்பா*, *வஞ்சிப்பா*, *மருட்பா*. Of the first kind, which is the commonest, the most difficult in its construction, and the most esteemed, I shall treat at large; contenting myself with a brief notice of the rest.

## § 1.....வெண்பா

68. In this kind of verse are used the feet termed இயற்சீர் and வெண்சீர், namely, those of the second and third classes, which have been already described. The stanza, however, must always end with a foot of the first class; nor is it allowable to affix ஏ at its close, as is sometimes done in other kinds of verse. The rules contained in No. 57, for the connexion termed வெண்டளை, must be strictly observed. In order to explain the number of அடி, or lines required to form one வெண்பா, and the number of feet of which each அடி must consist, it is necessary to premise, that there are six kinds of வெண்பா, namely குறள் வெண்பா, சிந்தியல் வெண்பா, நேரிசை வெண்பா, *சவலை வெண்பா, இன்னிசை வெண்பா, பஃறொடை வெண்பா. Of these I shall treat separately.

69 i. குறள் வெண்பா. This resembles the distich, since it consists of two lines. Of these, the first must contain four feet, and the second three. Example:

கண்ணுடைய-ரென்பவர்-கற்றோர்-முகத்திரண்டு
புண்ணுடையர்-கல்லா-தவர்.

(திருவ. ௪௰, அதி. ௩, குற.)

*They may be said to have eyes, who acquire knowledge They who learn not, have* (as it were) *only two ulcers in their face.*

Here the order of the feet is கூவிளங்காய். கூவிளம், தேமா, கருவிளங்காய், கூவிளங்காய், தேமா, மலர்.

This kind of வெண்பா is sometimes without either of the rhymes எதுகை and மோனை, thus:

---

*This measure is also termed சம நிலை வெண்பா.

நீரின் – றமையா - துலகெனின் - யார்யார்க்கும்
வானின் - றமையா - தொழுக்கு.

(திருவ. உ. அதி ௨, குற )

*If worldly prosperity be not attainable unless the rain falls, so neither can its continuance be insured unless the heavens be* (propitious)

Neither the one nor the other occurs in this stanza. Sometimes, though rarely, you will find three feet only in the first line, and four in the second: as,

மனத்துக்கண் – மாசில - னாத
லனைத்தற - னாகுல – நீர – பிற.

(திருவ. ச, அதி. ச, குற.)

*To have the mind pure from spot, that is the standard of virtueall besides is* (empty) *sound.*

மனத்தானா - மாந்தர்க் - குணர்ச்சி
யினத்தானா - மின்னா - னெனப்படுஞ் - சொல்.

(திருவ. சயகு, அதி. ந, குற )

*The understanding of a man hath its source in his own mindhis character among men is determined by his fellowships.*

70. ii. Passing over சிந்தியல் வெண்பா, of which I shall speak last, I proceed to consider நேரிசை வெண்பா. This is the kind of வெண்பா most in use, so that, by way of eminence it has been termed வெண்பா simply. It consists of two குறள் வெண்பா, with one detached foot interposed, which is termed, on that account, தனிச்சொல். This must have the same எதுகை as the first two lines. It is followed by two other lines, either with the same எதுகை, or what is more general, with another. If the தனிச்சொல் be a foot containing

only one kind of அசை, for example, a தேமா, which consists of two நேர், a தேமாங்காய், which consists of three நேர், or a கருவிளம், which consists of two நிரை, then the stanza is termed ஒராசிடை நேரிசை வெண்பா; but if it be a foot containing both kinds of அசை, like the five remaining feet of the second and third classes, the stanza is then termed ஈராசிடை நேரிசை வெண்பா. Example:

வெய்ய-குரற்றோன்றி-வெஞ்சினவே-றுட்கொளினு ம்
பெய்யு-மழைமுகிலைப்-பேணுவரால்-வைய த்
திருள்பொழியுங்-குற்றம்-பலவெனினும்-யார்க்கு ம்
பொருள்பொழிவார்-மேற்றே-புக ழ்.

*As the clouds which send forth a fearful sound, and are big with the angry thunder-bolt, are yet cherished for the rain they pour down; so in the world, he who liberally distributes his wealth is praised, though his many crimes spread darkness around him.*

Here since வையத் is a தனிச்சொல் consisting of two நேர் (தேமா), the stanza is called நேரிசை வெண்பா.

எஞ்சினா-ரில்லை-யெனக்கெதிரா-யின்னுயிர்கொ ண்
டஞ்சினா-ரஞ்சாது-போயகல்க—வெஞ்சமத்து ப்
பேராத-வராகத்-தன்றிப்-பிறர்முதுகி ற்
சாராவென்-கையிற்-சர ம்.

*Of these who oppose me, none shall retain, much-loved life. All who fear may withdrew securely. The arrows of my hand pierce the hearts of those who firmly withstand my valour — they enter not the backs of my enemies.*

Here வெஞ்சமத்து is the feet called கூவிளங்காய்; hence the வெண்பா is termed ஈராசிடை நேரிசை வெண்பா.

71. iii. சவலை வெண்பா. This consists of four lines, without the தனிச்சொல். The first line contains four feet; the second, three; the third, four; and the fourth, three; all under one எதுகை. The only specimen of this kind of stanza is in the work called மூதுரை, on which account, it has, by some, been termed மூதுரை வெண்பா. The stanza is:

அட்டாலும் - பால்சுவையிற் - குன்றா - தளவல் ள
நட்டாலும் - நண்பல்லார் - நண்பல்ல ர்
கெட்டாலும் - மேன்மக்கள் - மேன்மக்க - ளேசங் கு
சுட்டாலும் - வெண்மை - தரு ம்

(ா பா.)

*Though milk be boiled, it loseth not its flavor. Though one void of affection be immeasurably loved, no love is (returned) The illustrious, though ruined, are still great-the conch, though burned, gives forth whiteness.*

72. iv. இன்னிசை வெண்பா. This usually consists of four lines, of which, the first three contain each four feet; and the fourth, three feet. They may all come under one எதுகை; or, by couples, under two எதுகை. Example:

இன்றுகொ - லன்றுகொ - லென்றுகொ - லென்னா து
பின்றையே - நின்றது - கூற்றமென் - றெண் ணி
யொருவுமின் - றீயவை - யொல்லும் - வகையா ன்
மருவுமின் - மாண்டா - ரற ம்.

(நாலடி நானூறு, அ, ஏடு, அறன்வலியுறுத்தல், சூ பா.)

*Say not to-day, or that day, or any day; but reflect that death is ever standing behind you. Eschew evil, end with unceasing endeavours adhere to virtue, ordained by sages.*

Sometimes it consists of lines of the same measure as the above, but without an எதுகை: repeating at the end of each

line, the word with which that line commenced. This variety is termed ஒரூஉத்தொடை Example:

மழையின்றி - மாநிலத்தார்க் - கில்லை மழையு ந்
தவமுளா - ரில்வழி - யில்லைத் - தவ மு
மரசுளா - ரில்வழி - யில்லை - யரச னு
மில்வாழ்வா - ரில்வழி - யி ல்.

(நான்மணிக்கடிகை, சு அ, பா.)

*If rain fail, the inhabitants of the earth suffer; where no penitents are found, the rain falls not; penitence is not performed where there is no king; and kings reign not where civil society does not exist.*

It may also, like the second kind of வெண்பா, consist of one line of four feet, one of three, and a தனிச்சொல்; all having one எதுகை; then a line of four feet, and one of three, without any எதுகை, thus:

பேரொளி - வேண்டிற் – பொருள்பொழிக – பின்றனக் கே
சேரப் - பொருள்வேண்டிற் - றீதொழிக—பாருளிமே ன்
மன்னின்பம் - வேண்டினறம் - வாய்க்க – துயரின் மை
வேண்டின் - வெகுளி - விட ல்.

*If thou covetest fame, distribute riches. If thou desirest the riches which follow a man into future existence, flee from sin in this world. If thou wishest the highest and most permanent delight practise virtue If thou wouldest be free from sorrow, repress anger.*

Lastly: it may have the first line of four feet, the second of three, the third of four, then a தனிச்சொல்; after which, follows the fourth line, of three feet: all comprised under two எதுகை. Example:

நீலம்-சுனைத்தன்ன-நீர்மை-தயைநிலைத் தே
ஞாலந்-தரினென்னாம்-நட்பில்லார்-பூமணமு ம்
பூணொளியும்-பொன்றா-மணியொளியு-மாமன் றோ
நாமடைந்த-சீர்க்கெல்லா-நட் பு.

*As the mymphaea inhabits the water-springs, so dwells philanthropy in* (the heart of) *the benevolent. If they who are devoid of love should give the whole earth what avails it? As sweet odours give the flower, as the spark of brilliancy glitters in the splendid jewels and neverfading gems, so is love the grace of all our virtues.*

Of these four varieties of இன்னிசை வெண்பா, you will sometimes meet with the first, but hardly ever with the others

73. v. பஃறொடை வெண்பா. This contains more than four lines *(அடி)*, having five, six, or seven a greater number. Of these, the last must always have three feet, and the rest four; the whole under one, two, or more எதுகை. Scarcely a single example of this kind of வெண்பா is to be found.

74. vi. சிந்தியல் வெண்பா. This consists of three ines. It may either, like. நேரிசை வெண்பா, have udner one எதுகை: the first line of four feet, the secondy of three and a தனிச்சொல்; these being followed by line of three feet, under another எதுகை, in which case, it is called நேரிசைச் சிந்தியல் வெண்பா; or, like இன்னிசை வெண்பா, it may have two lines of four feet, and one of three without a தனிச்சொல்; and coming either under one எதுகை, or under two; or, instead of this, each line may have the ஒரு உத்தொடை already described In either case, it is termed like இன்னிசைச் சிந்தியல் வெண்பா. The செந்தியல் வெண்பா: like the பஃறொடை வெண்பா. is very little used. I shall, therefor, content myself with giving an example of the variety termed நேரிசைச்சிந்தியல்

ஆனிறம்வே-றாயினு-மந்நிறத்த-வாபயந் த
பானிறம்வே-றல்ல-பலகுலத்தோ ர்
நானிலையின்
வேறெனினுஞ்-செய்யறனோ- வே று.

*Though the colour of cows be various, yet the milk they yield differs not in colour; though nations be many and of various habits, is the virtue they practise essentially various?*

75. Thus much of the வெண்பா; a kind of verse which the natives consider so difficult, that they have named it *the tiger of poets*. At the present day, very few can be found sufficiently skilled in the rules relating to it, even to scan a வெண்பா; much less to compose one; although, by us, the difficulty may be overcome by the study of a single hour.

It is to be remarked that, in the வெண்பா, not only are all the rules which have been laid down respecting its metre to be strictly observed; but a more than ordinary attention must be paid to elegance and conciseness in the diction. The thoughts should, in the style of the epigram, be pointed; and ought to be so artfully involved, that, although the meaning of the individual words be known, there should still remain something to be discovered. I shall give an example: not, perhaps, the best might be adduced, but the first which presents itself; it is a குறள் வெண்பா, from the poet திருவள்ளுவன்:

உருவுகண் டெள்ளாமை - வேண்டு - முருள்பெருந்தேர்க்
கச்சாணி - யன்னா - ருடைத்து
(கூயஎ. அதி எ குற.)

which may be literally translated thus: *Despise not a man on account of his appearance; for there are some who may be compared to the linchpin in the axletree of a mighty*

*car*: i, e , there are persons who, though mean in their appearance are yet useful and necessary to the state; just as the linchpin of the axletree, though rudely formed, is yet highly useful, and a necessary appendage to the carriage. If this pointed turn be wanting, the வெண்பா should, at least, have something striking in the sentiment: like the following instance, taken also from Tiruvalluver:

அறத்தினூஉங் - காக்கமு - மில்லை - யதனை
மறத்தலி - னூஉங்கில்லைக் - கேடு.

(௪, அதி. ௨, குற.)

*There is no profit greater than virtue, and loss greater than is sustained by forsaking it.*

## § 2. ........ஆசிரியப்பா

76. This kind of verse, which is also called அகவல், admits, properly, the feet of the second class, termed இயற்சீர்; and the connexion called ஆசிரியத்தளை. Besides the feet peculiar to it, it admits those of the third class, வெண்சீர்; and, occasionally, of the fourth class, the two kinds, தேமாங்கனி and புளிமாங்கனி: and besides the connexion proper to it, it admits those termed வெண்டளை and வஞ்சித்தளை. The number of lines, or அடி, in each stanza, is not defind; nor is there any settled rule for the number of feet requisite to each line. Observe, however:

i. That if, while the other அடி consist of four feet, the last but one consists of three only, the stanza is called நேரிசையாசிரியப்பா.

ii. That, if the first and last அடி consist of four feet, the intermediate lines consist, by pairs, of two or of three feet, the stanza is termed இணைக்குறளாசிரியப்பா.

iii. That, if all the lines consist of four feet, the stanza is called நிலமண்டிலவாசிரியப்பா.

iv. That if, not only all the lines agree in the number of their feet, but the matter be so arranged, that they may be transposed at pleasure, and still preserve the metre and the sense entire; the stanza is then called அடிமறிமண்டில வாசிரியப்பா. I subjoion an example of the last mentioned kind:

குரல்-பம்பிய-சிறுகான்-யாறே
சூரர-மகளி-ராரணங்-கினரே
வார-லெனினே-யானஞ்-சுவலே
சார-னாட-நீவர-லாறே

*Oh thou who dwellest on the mountain's side, come not by the road where the tangled rattan skirts the sylvan stream, and where the nymphs (*who devise*) mischief and inflict evil abound. I dread thy journeying on that road.*

v. The author of Cȧrigei remarks, that, in this kind of verse, எ may be added, with excellent effect, at the close of the stanza.

## § 3... ... கலிப்பா.

77. This kind of verse admits two feet of the class இயற் சீர், namely, கருவிளம், கூவிளம்; all the feet of the class வெண் சீர், especially those which begin with a நிரை; and, of the class வஞ்சிச்சீர், the feet termed தேமாங்கனி and புளிமாங்கனி Besides the connexion கலித்தளை, which is proper to it, it admits also those called ஆசிரியத்தளை and வெண்டளை. it consists of four lines, of four feet each. Example:

செல்வப்போர்க்-கதக்கண்ணன்- செயிர்த்தெறிந்த - சினவாழி
முல்லைத்தார்-மறமன்னர் - முடித்தலையை - முருக்கிப் போ
யெல்லைநீர்-வியன்கொண்மு - விடைநுழையு-மதியம்போ ன்
மல்லோங்-கெழில்யானை - மருமம்பாய்ந் - தொளித்த தே.

*The keen Chacram furiously thrown by the angry-eyed warrior, after severing the crowned heads of heroic kings decked with jasmin wreaths, sunk and disappeared in the forehead of the powerful and mighty elephant, like the moon entering a dense immeasurble cloud.*

The work entitled Cárigai describes many varieties of this metre; which, as they are now almost obsolete, I do not think it necessary to mention; but refer the reader to that treatise, for information on the subject.

## § 4 — வஞ்சிப்பா

78. This metre, besides the feet which are proper to it, viz., those of the class வஞ்சிச்சீர், admits all the other classes; and though the mode of connexion proper to it, is that termed வஞ்சித்தளை, it admits also all the other modes already described. The stanza may contain any number of lines, not less than three; and these must be either குறளடி, lines of two feet, or சிந்தடி, lines of three feet. As this kind of verse is now hardly known, even by name, it is unnecessary to say more respecting it.

## § 5 ... — மருட்பா.

79. The term மருட்பா is derived from the word மருள், signifying *confusion,* because, in this kind of verse, the வெண்பா and the ஆசிரியப்பா are intermixed. The stanza begins with two lines of the measure வெண்பா, and the remainder is of the measure ஆசிரியப்பா, of which the number of lines is not limited. This metre is very little used, and, unlike the other kinds, has not those sub-divisions of which I proceed to treat.

## CHAPTER III

### இனம்

80. The word இனம் means *consanguinity*, and is used to express those kinds of verse which, being subdivisions of the foregoing, may, therefore, be said to bear a sort of relationship to them. These subdivisions are three: தாழிசை, துறை, விருத்தம், which, according to their application to the several kinds of verse, are termed as follows:

வெண்டாழிசை - வெண்டுறை - வெளிவிருத்தம்.
ஆசிரியத்தாழிசை - ஆசிரியத்துறை - ஆசிரியவிருத்தம்
கலித்தாழிசை - கலித்துறை - கலிவிருத்தம்
வஞ்சித்தாழிசை - வஞ்சித்துறை - வஞ்சிவிருத்தம்.

I propose to treat of these subdivisions in the present chapter.

## § 1 ...... தாழிசை.

81. A succession of three stanzas, of any kind, each of which has its several lines ending with the same word * as the corresponding lines of the others, is usually termed தாழிசை.

I. A succession of three similar stanzas, each of which contains three lines, equal in the number of their feet, and terminating, respectively, with the same word as the corresponding lines of the other stanzas, is called ஆசிரியத் தாழிசை. Example:

பாம்பு - கயிறாக - கடல்கடைந்த - மாமாய ன்
ஈங்குநம் - மானுள் வருமே - லவன்வாயி ன்
ஆம்பலந் - தீங்குழல் - கேளா - மோதோ ழீ

கொல்லையஞ் - சாரற் - குருந்தொசித்த - மாமாய ன்
எல்லிநம் - மானுள் - வருமே - லவன்வாயி ன்
முல்லையந் - தீங்குழல் - கேளா - மோதோ ழீ

கன்று - குணிலாக் - கனியுகுத்த - மாமாய ன்
இன்றுநம் - மானுள் -வருமே - லவன்வாயி ற்
கொன்றையந் - தீங்குழல் - கேளா மோதோ ழீ.

(சிலப்பதிகாரம், இந்திரவிழ் ஊரெடுத்த காதை,
ஆய்ச்சியர் குரவை.)

---

* This correspondence in the termination of the lines is not indispensable. No mention is made of it in Cárigei; and Beschi himself, in his Tonnúl Vilacam states it to be optional. See the fifth line in each of the examples quoted in Nos. 56 and 57.

*If the mighty Mȧyen (Vishnu) who churned the ocean, using the snake as his churning rope, should come hither amidst our hers, shall we not hear the sweet ȧmbel pipe sounded by his mouth, O my friend?*

*If the mighty Mȧyen who tore down the (false) Curundu tree in the field near our garden, should come among our herds, while the sun is up, shall we not hear the sweet mullel pipe sounded by his mouth, O my friend?*

*If the great Mȧyen who whirling the young calves as sticks, knocked down with them the fruits (from the trees), should this day come hither amidst our herds, shall we not hear the sweet condel pipe sounded by his mouth: O my friend?*

82. ii. A succession of three similar stanzas, each of two lines, of which the second contains a great number of feet than the first, and having the several lines of each stanza ending with the same word as the corresponding lines of the others, is termed *கலித் தாழிசை.* Example,

கொய்தினைக் - காத்துமி - குளவி - யடுக்கத்தெ ம்
பொய்தற் - சிறுகுடில் - வாரனீ - யைய நலம் வேண்டின்
ஆய்தினைக் - காத்து - மருவி - யடுக்கத்தெ ம்
மாய்தற் - சிறுகுடி - வாரனீ - யைய நலம் வேண்டின்
மென்றினைக் காத்து - மிகுபூங் - கமழ்சோ லை
குன்றிற் - சிறுகுடில் வாரனீ - யைய நலம் வேண்டின்.

*We watch the reaping of the Tinei near the verdant hill. If you would be happy with us, come not, O Sir, to our crowded cottage.*

*We watch the winnowing of the Tinei near the vernal hill. If you would be happy with us, come not, O Sir, to our sheltered cottage.*

*we watch the tender Tinei on the hills were the groves abound with scented flowers. If you would be happy with us, come not, O Sir, to our humble cottage.*

83. iii. A succession of three similar stanzas, each with four lines of two feet, and having the several lines of each stanza ending with the same word as the corresponding lines of the others, is called வஞ்சித்தாழிசை Example:

மடப்பிடியை - மதவேழ ந்
தடக்கையால் - வெயின்மறைக்கு ம்
இடைச்சுர - மிறந்தார்க் கே
நடக்குமென் - மனனேகா ண்

பேடையை – யிரும்போத்து த்
தோகையால் - வெயின்மறைக்கு ங்
காடக – மிறந்தார்க் கே
தேடுமென் - மனனேகா ண்

இரும்பிடியை - யிகல்வேழ ம்
பெருங்கையால் வெயின்மறைக்கு ம்
அருஞ்சுர - மிறந்தார்க் கே
விரும்புமென் – மனனேகா ண்

*My thoughts go along with him who is journeying through the fiery desert, where the male elephant with his long proboscis shades the gentle females from the burning sun.*

*My thoughts seek him who is journeying in the wilderness, where the peacock with his outspread tail shades the pea-hen from the burning sun.*

*My thoughts long for him who is journeying through the burning desert, where the mighty male elephant with his great proboscis shades the gentle females from the burning sun.*

84. iv The தாழிசை which is formed from the வெண்பா and which is termed வெண்டாழிசை, or வெள்ளொத்தாழிசை, is a single stanza. Like the சிந்தியல் வெண்பா, it has the two first lines of four feet, and the third of three It ends like the வெண்பா but does not conform to the connexion வெண்டளை.

Example:

நண்பி - தென்று - தீய - சொல்லா ரீ
முன்பு - நின்று - முனிவு - செய்யா ர்
அன்பு - வேண்டு - பவ ரீ

*They who desire affection will speak no ill, nor stand in angry opposition: this they will consider real friendship.*

Besides these varieties of தாழிசை, others, for each kind of verse, are enumerated in the workcalled Cārigei, but as they are all very little employed, it would be loading the subject with useless matter, to describe them, at the present day. The name and cadence of the தாழிசை are sometimes applied to a kind of metre, of which the proper appellation is கடிநெடிலடிவிருத்தம், and of which I shall presently treat.

§ 2......துறை.

85. Of this kind of metre, the variety termed கலித்துறை is the only one which is much used and esteemed; to it, therefore, I shall confine my remarks. This kind of stanza consists of four lines, under one எதுகை; and always takes ஏ at its close. Each line has five feet, of which the first four must be among these six, தேமா, புளிமா, கருவிளம், கூவிளம், தேமாங்காய், புளிமாங்காய். The fifth feet should invariably be either a கருவிளங்காய் or a கூவிளங்காய். On this foot, the consonance மோனை ought to fall; and this is indispendable to the beauty of the line, even though there be a மோனை on some other foot. The connexion of the feet can only be that termed வெண்டளை; which, however, does not here, as it invariably must with the வெண்பா, affect the commencement of one line with reference to the ending of that which precedes it; but only regards each, individually considered: thence, although the lines in this metre must end in a காய், they need not therefore commence with a நேரசை.

This metre is distinguished into two varieties, depending on the number of syllables in the line. If the stanza begin with a syllable, long either by nature or by prosody, each அடி will contain sixteen syllables; and the stanza is termed நேரசைக் கலித்துறை. If the stanza begin with a short syllable, each அடி will contain seventeen syllabies and the stanza is then termed நிரையசைக் கலித்துறை. These two varieties are commonly termed நேர்பதினாறுandநிரைபதினேழு. If the line contain only the feet abovementioned, and the வெண்டளை be observed, it will necessarily consist of one or other of these two numbers of syllables. The கலித்துறை, then, like the வெண்பா admits no deviation from the rules prescribed for its construction: both these kinds of metre are, therefore, difficult; but they are held in proportionate

esteem. I subjoin, by way of example, a *நிரையசைக் கலித்துறை*, one of seventeen syllables, in which I have comprised all the foregoing rules:

*இடையேநேர் - வெண்சீ - ரியற்சீர் - வருமுத - லீரிருசீர்*
*கடையே - யிடைநிரை - வெண்சீரால் - வெண்டளைக் - காத்தடிநான்*
*குடையே - நடையாய்க் - கடைமோனை - நான்கடி - யோரெதுகை*
*நடையே - கலித்துறை - யாமெனக் - கற்றோர் - நவின்றனரே.*
*(தொன்னூல் விளக்கம் - யாப்பதிகாரம் - உாசயக, சூத்.)*

In the treatise entitled Cárigei, the term *கலித்துறை* is also applied to a stanza consisting of four lines, which are under one *எதுகை*, and are similarly constructed *நெடிலடி*, that is, lines of five feet. It is now confounded with the *விருத்தம்*. Example:

*ஒன்னா - ரஞ்சும் - வண்சிலை - யஞ்சா - வுரிநன்னூற்*
*சொன்னார் - சொல்லும் - பாவுரை - யஞ்சார்ச் - சுடர்மொய்ப்ப*
*மின்னார் - மன்னர் - கோலொளி - யஞ்சா - விரியாப்பூ*
*வன்னார் - சேடஞ் - சாவிளி - வென்னா - வறியார்யார்.*
*(தேம்பாவணி-முடிசூட்டுப் படலம், எடுரு. கவி.)*

*Who is ignorant that death fears not the strong bow dreaded by enemies,- nor the works in verse or prose of such as have made all learning their own,- nor the splendour of the king's sceptre, sparkling with innumerable refulgent rays,- nor the beauty of such as resemble the unexpanded flower?*

For the sake of distinction, this kind of stanza is called *காப்பியக் கலித்துறை*; while that of which we first spoke, is termed *கட்டளைக் கலித்துறை*, or simply *கலித்துறை*.

---

## § 3——விருத்தம்.

86. The விருத்தம் is the metre in which all the grea poetical narrations are composed; and it is, therefore, more extensively used than any other It is distinguished into several kinds, all which contain four அடி, or lines, under one எதுகை. If each line is of three feet, the stanza is termed வஞ்சிவிருத்தம்; if of four கலிவிருத்தம்; if of four, with a தனிச்சொல் after each line, வெளிவிருத்தம்; if of more than five feet, as six, seven, or a greater number, ஆசிரிய விருத்தம்t These terms are not now in use, but the several species o. stanza are named from the length of the அடி (see No. 60) which composed them. Thus, if the lines consist of two feet, the stanza is supercribed குறளடி விருத்தம்; if of three, சிந்தடி விருத்தம்; if of four, அளவடி விருத்தம்; if of five, நெடிலடி விருத்தம்; if of more than five, கடிநெடிலடி விருத்தம்.

87. The விருத்தம் admits all kinds of feet; but those of the fifth class, பொதுச்சீர் (see No. 54) are very seldom used. The இயற்சீர், வெண்சீர் and வஞ்சிச்சீர், and, of the last mentioned class, those especially which end in விளங்கனி, are the feet most commonly employed This kind of verse has no தளை, or connexion of feet, appropriated to it: we are merely told, that the stanza should always contain four lines, equal both in the number of their feet, and in metre. In what this equality of metre consists. I have not been able to ascertain from any author; nor were any of the learned whom I consulted, able to inform me: for they themselves do not read their verses, but repeat them in a kind of recitatlve; so thât, according to their account, they perceived this equality of the metre by their ear, a mode which appeared to me difficult for foreigners, and too unscientific for so elegant an art as poetry. Thus much, however, I remarked, that, in the

விருத்தம், none of the rules for connexion were regularly observed: for instance, a foot ending in a நேர் was followed, indiscriminately, either by a நேர் or a நிரை; so also with a நிரை; and, in the same stanza, one line would have a நிரையசை, where another had a நேரசை, and contrariwise; notwithstanding which, the lines corresponded in cadence Yet, if I myself connected the different feet together as I chose, only preserving the proper number, the line was lame, and out of time I remarked further, not only that stanzas which were exactly equal in the number of their feet, were different in their cadence, but that the change was marked in their books by the word வேறு, *different*: the words சந்தம், or வண்ணம், which signify *cadence*, being understood The different kinds of விருத்தம் which may be obtained by diversifying the cadence, are so numerous, that the poet கம்பன் has introduced, in his Ramayanam, no less than eighty-seven varieties; although, in the construction of his stanzas, he has, for the most part, confined himself to lines of four, five, or six feet After considerable pains and study, I at length succeeded in discovering the cause of this diversity.

88. The varieties of cadence do not depend exclusively, either on the number of feet in the line,or on their connexion (*தளை*); but on the diversity of the feet themselves. In order to explain this it becomes necessary to class the feet in a different order from that observed in chapter I. Omitting, then, the sixteen feet termed பொதுச்சீர், since they are rarely used, the rest may be arranged as follows:

The first class consists of the feet which end in மா: தேமா, புளிமா.

The second, of those which end in விளம்: கருவிளம், கூவிளம:

The third, of those which end in காய்; தேமாங்காய், &c.

The fourth, of those ending in மாங்கனி: தேமாங்கனி, புளிமாங்கனி.

The fifth, of those ending in விளங்கனி: கருவிளங்கனி, கூவிளங்கனி.

From the various ways in which these five kinds of feet are connected arise the several varieties of cadence, and as the mode of connexion may be constantly altered, the changes of cadence, or சந்தம், will be proportionably numerous. For instance, in the அளவடி விருத்தம், each line of which contains four feet, if you use only the two kinds of மா, and of விளம், you may connect them in fourteen different ways; thereby producing an equal number of cadences: some of them, however, will not be very pleasing to the ear. Again, in the நெடில் விருத்தம், the lines of which contain each five feet, these two kinds of feet may be arranged in thirty different ways; and so on, according to the number of feet employed. On this principle, it is so easy to invent new சந்தம், that, whilst those who are unacquainted with it, applaud the poet Cumben, because, in his Ramayanam, which contains 12,016 stanzas, he has introduced 87 varieties of cadence, I, in my poem Tembavani, which contains only 3,615 stanzas, have, without any difficulty, made 90 variations. It would, indeed, have been easy to give a different cadence to every stanza; but this could not have been done with propriety, as the same cadence is usually preserved through ten, fifteen, or more stanzas.

89 With these introductory remarks, I proceed to lay down the following rules:

RULE 1ST.—After the first line of the stanza is composed, the same class of feet and the same arrangemen

of them must be preserved in the other three; so that, if, in the first line, we have *மா*, in the corresponding place, in the other lines, we cannot use *விளம்*, nor *காய்*, nor *கனி*, but only *மா*: and so of any other foot. To this rule there is no exception.

90. RULE 2ND.—Feet of the same class may, in general, be interchanged, without affecting the cadence; so that, if, in one line, we have *தேமா*, we may use *புளிமா* in the corresponding place in any other line of the same cadence, even though it be in the same stanza. In like manner, *கூவிளம்* may be used to correspond to *கருவிளம்*, &c. This rule applies invariably to the four feet of the third class, வெண்சீர். In the other classes, there are exceptions, as I shall hereafter explain. In the meantime, the following example will serve to illustrate the two rules already laid down:

*சிறைபதி - தேரினன்-றீய்ப்பெய் - வில்லின ன்*
*பிறைபதி - முடியினன் - பெயர்செய் - வாகைய ன்*
*னறைபதி - தொடையினன் - னனிபல் - மன்னவ ர்*
*இறைபதி - தாளினன் - னொந்தன் - றெஞ்சினா ன்.*
*(தேம்பாவணி – சோசுவன் வெற்றிப்படலம்,*
*[illegible], கவி.)*

*On that day (*Adoni - Zedec*) the lord of the winged chariot, the warrior whose bow scattered fire, the crecent - crowned monarch, the renowned conqueror decked with garlands of everlasting perfume, at whose feet bowed innumerable tributary kings, was sore vexed, and brought low.*

The first line of this விருத்தம் contains four feet, in the following order: விளம், விளம், மா, விளம்; and this order is

exactly adhered to in the remaining lines. For, passing over the first foot, which, on account of the எதுகை, cannot be changed, we find, that the second foot in the first and fourth lines is கூவிளம்; and in the second and third, கருவிளம்; and that the third foot in the first and fourth lines is தேமா, and in the second and third புளிமா. As the corresponding feet, throughout, though not exactly the some, are of the same class, the cadence remains unaltered. I subjoin an example, in which feet ending in காய் are used:

வேனேர் - நிறுவி - வேசரிநேர - விரிந்து - திளைத்த -
மயிர்ச்செவி யா
னூனே - ரொழுகிப் - பிணக்குப்பை - யுதட்டு -
நாறும் - பேழ்வாயா ன்
கானேர் - நெருங்கித் - தெங்கிலைநேர் - கழுநீள -
சிவந்த - தாடியினா ன்
றானே - நிலமா - சொருங்கனைத்துந் - தாங்குங் -
குரக்கு - முகவடிவா ன்.

(தேம்பாவணி - குனுங்கு மந்திரப்படலம் -
எ, கவி.)

*Like a spear erect stood the ape-faced* (demon) *with hair-filled ears broad as those of an ass, with open mouth fetid from the lumps of carrion that dropped from his lips, with a long and red beard closetangled like the forest underwood, and stiff as the leaves of the cocoapalm, himself a matchless mass of impurity.*

This விருத்தம் contains six feet, in the following order: மா, மா, காய், மா, மா, காய், The second foot in each line is புளிமா; the third foot in the first and third lines is கூவிளங்காய்; in the second, புளிமாங்காய்; and in the fourth, கருவிளங்காய்; the fourth foot in the fourth line is தேமா; in the other lines புளிமா; the fifth foot in the second line

is *தேமா*; and in the rest, *புளிமா*: lastly, the sixth foot in the first and fourth lines is *கருவிளங்காய்*, in the second line, *தேமாங்காய்*; and in the third line *கூவிளங்காய்* Here, according to the foregoing rules, four varieties of feet ending in *காய்* have been used promiscuously, without affecting the cadence of the stanza

91. Observe: i In this kind of verse, a certain license is allowed in the measure of the feet; a syllable short by nature, which, coming before a double consonant, is, there fore, long by prosody, may still be joined with another syllable, to form a *நிரையசை* Thus in the first *விருத்தம்* of the two just quoted, instead of *சிறைபதி*, we might substitute *சிறை கொண்ட* or *சிறையுற்ற*, without altering the cadence. But a syllable longer by nature, can never be considered as short; so that, we cannot substitute a *காய்* for a *விளம*, as *சிறை யார்ந்த* for *சிறைபதி*. It may be observed, that, if this were done, the two feet would not be of the same class; and the cadence would, consequently, be destroyed.

92. ii In rule the 2nd (90) it was stated, that, although the corresponding feet in the different lines of a *விருத்தம்* need not, in general, be exactly the same, it was, neverthe less, requisite that they should be of the same class There is however, a variety of this metre, called *harmonic*, in which the species of feet is altogether disregarded, and a certain musical flow, termed *குழிப்பு*, is alone considered. The following is an example:

அணியுடன்றபரி - பரியுடன்றகரி - கரியுடன்றகொடி -
யணியுதேர்
மணியுடன்றதனு - தனுவுடன்றகணை - கணையுடன்றகளம-
மலிதரப்
பிணியுடன்றவம - ரமருடன்றவுட - லுடலுடன்றவுயிர -
பிரிதரப்

பணியுடன்றகுய - வுயருடன்றுபடை - படவுடன்றமறை
யரசனால்
(தேம்பாவணி, சோசுவன் வெற்றிப்படலம் - சூயச, கவி.)

*The horses chafed on their bits—The elephants were rendered impetuous by the horses—The cars decked with flags were violently propelled by the elephants—The bows tinkled with their bells—The arrows were shot forth from the bows—The blood gushed from the arrow wounds—The battle fiercely raged—The bodies were soresmitten in the battle—The souls separated and fled from the bodies—thus the pious chief* (Joshua) *high raised on his jewel-decked charriot, vanquished the opposing hosts.*

Here, no regard has been paid to the species of feet employed, but only to the குழிப்பு; of which, the variety used in this stanza. is exhibited in the following formula*:

தனதனந்ததன - தனதனந்ததன - தனதனந்ததன - தனதனா.

In this kind of metre, care must be taken, that the corresponding letters in each line be of the same class; for if, where in one line there is a soft consonant, we were to employ, in another, either a mediate or a rough letter, or a syllable long by nature, although the prosody might notase affected, the harmony would evidently be destroyed. There is no defined limit to the number of these குழிப்பு, that may have interspersed through a poem; but every one must use his own judgment in introducing them only where they will have a good effect. In the poem Baradam, they abound even to a disgusting degree. The author appears to have exhaus-

* The several varieties of குழிப்பு are, like the different kinds of feet, expressed by certain formulae, in which the metre of each is exhibited.

ted his labor in the search for words adapted to the harmony, and to have paid no regard to the selection of his thoughts and expressions. Indeed, a person who makes frequent use of harmonic verses, must necessarily sacrifice the sense to the sound. It is best, therefore to introduce them sparingly and merely for the purpose of embellishing a subject which seems to require a musical versification. Cumben, we see, has done this in his Ramayanam, and in Chintamani this kind of verse does not occur on more than one or two occasions.

93. iii. There is another kind of விருத்தம் termed *semi-harmonic*, in which it is enough, if where a long syllable occurs in the first line, the corresponding syllables in the other lines be also long, either by nature or position; nor is it material to what classes the corresponding consonants belong. Moreover, the first foot may begin either with a நேரசை or a நிரையசை. Example:

காரடைந்துளி-வாவியைக்-காத்தபு ள்
நீரகன் றுளி-நிற்பது-காணப ரோ
சீரடைந்துளி-மாவிடர்-செய்யுற ஞ்
சூரடைந்துளி-தோமொடு-மாற்றுவா ர்.

(தேம்பாவணி-சுஞ்ஞுங்கு மந்திரப்படலம்-நய,கவி)

*Shall the bird that frequents the replenished pool, be found on its banks when the water is gone? Man assailed by adversity will exchange for sin the virtues which he practised in prosperity*

In this stanza, it appears, that the succession of long and short syllables is alone observed, and that the corresponding letters are of different classes. The cadence, too, would have been the same, is the lines had commenced with a நிரையசை as முகிலடைந்துளி, &c. This is the metre in which,

as was stated in No. 55, the words may be divided, in order to form feet; as is shewn in the foregoing instance.

94. iv. There is another kind of விருத்தம் in which a still smaller degree of harmony is required. In this, it is only necessary, that the harmony should fall on particular feet: thus, in the விருத்தம் already quoted* (சிறைபசி &c) the third foot in each line is a மா, and, as we there explained, might be either a புளிமா or a தேமா: but as the final syllable of that foot, in the first line, is long by position, it cannot, consistently with the harmony, be long in nature in any of the other lines. Again, the fourth foot is a கூவிளம்; and we cannot, therefore, so long as we would preserve this harmony, employ a கருவிளம் in the fourth foot of any of the other lines; although, as in the stanza referred to, we may use it in other feet. Thus, also, in the விருத்தம் cited in No 62:

(மணிபுனா - யரும்பி - வான்மீன் - வடிவொடு - மலர்ந்து -
வெண்முத் - தணிபுரை &c.)

the harmony falls on the third and sixth feet, which are தேமா; and for which, therefore, புளிமா cannot be substituted: but in the second and fifth feet புளிமா and தேமா will equally suit the cadence. I think it unnecessary to dwell longer on this subject, as a little practice will render it familiar.

95. v. In the celebrated poem Chintamani, I met with a singular kinds of விருத்தம், of which several persons well skilled in verse, endeavoured to discover the proper cadence, but without success: for the lines, or அடி, were not similarly

---

* In No. 90.

constructed; and (contrary to a rule lately given) †, where, in one line, there was a மா. for intance, in another there would be a விளம் or a காய்; and *vice versa*. At length I perceived that the விருத்தம் was composed in strict conformity to the connexion வெண்டளை I proposed, therefore, that it should be recited as a வெண்பா, and we found this to be the proper cadence. I subjoin an example taken from Chintamani:

விங்கோத - வண்ணன் - விரைததும்பும் - பூம்பிண்டித்
தேங்கோத - முக்குடைக்கீழ்த் - தேவர் - பெருமானை
தேவர் - பெருமானைத் - தேனார் - மலர்சிதறி
நாவி - னவிற்றாதார் - வீட்டுலக - கண்ணாரே.
(கேமசரியாரிலம்பகம் - நியசு, கவி)

*They who fail to strew mellifluous flowers before the chief of gods, whose hue is of the swelling ocean, who rests beneath the triple canopy under the odorous blossoming pindi, they who praise not with their tongue the chief of gods, will never attain the seat of bliss.*

Here the first foot in the first and secend lines is a தேமாங்காய், and in the third and fourth lines a தேமா; the second foot in the first line is a தேமா, and in the other lines a காய்; the third foot in the first and fourth line is a காய், and in the second and third lines a தேமா; lastly, the fourth foot in each line is a காய் It will also be seen that the வெண்டளை, or connexion, proper to the verse வெண்பா has been here employed.

In this stanza, the two first lines come under one எதுகை, after which, the last half of the second line is repeated in the beginning of the third; and this, with the fourth, comes under another எதுகை This mode is also used, though rarely in

---

† See No. 89.

other kinds of விருத்தம், as has been done in the one quoted in No. 90 beginning அடல்வண்ண, &c. * The singular kind of விருத்தம் of which we are now speaking, ought, to be very sparingly employed. I have never met with it but in the Chintamani, the author of which uses it but three times, and then only when he introduces some one singing the praises of the Deity: on no one of these occasions has he exceeded the number of three விருத்தம்.

**96. In the poem Baradam, I have met with another kind of விருத்தம், in which the எதுகை occurring in the beginning of each of the four lines is repeated in the middle, where we** should otherwise have the மோனை; so that, insted of four எதுகை, the stanza contains eight. Example:

வெங்கதிரை-யுண்ட-மதுப்-பங்கயமு-ணீலமிர ண்
டங்கலர்ந்த-தொத்தலரு-மங்கைமுகத்-தோரிரு க ண்
பைங்குவளை-தப்பையிரு-செங்கமலங்-கொய்தென வீ
ரங்கையொடு-கண்டடவி-நங்கையழு-கின்றன னே.

*Two eyes bloom in woman's face like two Nilams budding in a lotus that absorbs the burning sunbeams. The woman wept, and wiping her eyes with her hands, it seemed as though two red lotus flowers were plucking two tender Nilams.*

---

* This stanza is not to be found in No. 90, nor in any other part of this work. It occurs in Tembavani:

அடல்வண்ணத்-தருள்வெள்ள-மார்ந்தொழுக-மல்கியெழு கி
கடல்வண்ணத்-தெவ்வுயிருந்-தேற்றறருங்-காவல னே
தேற்றறருங்-காவலனைச்-சேர்ந்தவிர்தன்-கமலத் தா
ளேற்றறருஞ்-சிந்தையவ-ரீங்கிழிவு-நண்ணா ரே.

(கருணையன் மாட்சிப்படலம்-136, கவி)

## § 4... Appendix

97. In treating of Tamil metre, I have hitherto considered lines with regard, as well to their internal structure, as to the mode in which they are combined in stanzas; and have explained the connexin and the consonance which they require. I shall now say something regarding the consonance of one stanza with another.

A stanza, or செய்யுள், when it is detached, like our epigram, is termed முத்தகச் செய்யுள். But if several stanz as are gram, is termed முத்தச் செய்யுள், But if several stanzas are connected in a series, eitheir from their treating on one subject, or from their being the work of one author, like the epigrams of Martial with us, and the Cural of *Tiruvalluvan* in Tamil, the poem is terme தொகைநிலைச்செய்யுள். If several stanzas, or distichs, describe one entire action, the poem is called குளகச் செய்யுள். Lastly, if as in the epic poem, &c., they describe several actions, connected by unity of subject, the poem is termed தொடர்நிலைச் செய்யுள்.

98. Of the last-mentioned kind, there is a sub division called சொற்றொடர்நிலைச் செய்யுள். It consists of stanzas so connected with each other, that the following one commences with the same syllable, word, or words with which the preceding ended. Hence, this kind of consonance is termed அந்தாதி; which means *from the end the beginning*; and it is not unfrequently employed, in the several varieties of வெண்பா, கலித்துறை, விருத்தம், &c , to assist the memory.

Example, from the work called Venba pattiyel:

மதிகொண்ட-முக்குடைக்கீழ்-வாமன்-மலர்த் தா
டுதிகொண்டு-நாளுந்-தொழுது—துதிகொண்ட
பல்கதிர்வே-ளுண்கண்ணாய்-பாட்டியலைக்-கட்டுரைப்ப ன்
றொல்லுலகின்-மீது-தொகுத் து.

*Ever worshipping and praising the flowery feet of Vàmen, seated under his moon - like triple canopy. I will declare to the world, fully but concisely, oh damsel whose eyes are like sharp radiant spears, the poetic art.*

தொகுத்துரைத்த – மங்கலஞ் - சொல்லெழுத்துத் - தானம்
வகுத்தபா - லுண்டி - வருணம் — பகுத்தநாட்
டப்பாக - கதிகணமென் - றீரைந்தின் - நன்மையினைச்
செப்புவதா - முன்மொழியின் சீர்

*It is a rule that in the first word the ten following characteristics should be found united-good omen-precision of meaning - an unequual number–of syllablәs - an initial of the proper order - of the proper gender - of the right nutritious quality – of the proper caste - of the right star - of the proper animal class - of the right order of feet.*

சீரெழுத்துப் -பொன்பூத்-திருமணிநீர்த் - திங்கள்சொற்
கார்பருதி - யானை – கடலுலகந் — தேர்மலைமா
கங்கை – நிலம்பிறவுங் - காண்டகைய - முன்மொழிக்கு
மங்கலமாஞ் – சொல்லின்– வகை.

வகையுளி— சேர்தல் &c.

*The following words and their synonyms are of good omen to appear as first words.*

சீர் - எழுத்து - பொன் – பூ - திரு - மணி - நீர் -திங்கள்- சொல் - கார் - பருதி - யானை - கடல் - உலகம்- தேர்- மலை- மா- கங்கை- நிலம்- பிறவும்.

The work consists of a hundred வெண்பா, which are all connected in this manner.

# CHAPTER IV

## OF THE ART OF TAMIL POETRY.

---

### §1 Of Poetical Diction

99. The Tamils apply the general term இலக்கணம் to those works which contain the theory of any science, and இலக்கியம் to the models of their ancient writers in the several kinds of composition. Of the former, there is none which treats of the theory of poetry: my remarks, therefore are deducted from its practice, as exhibited in the latter

One branch of the art of poetry is the diction, for if this be not appropriate, we shall have mere metrical prose, not poetry. The Tamil poets, as I proceed to shew, use the genuine language of poetry; for:

100. i. They very rarely mention any object to which they do not couple some ornamental epithet. Thus, when they speak of a tree, they describe it either as green, or loaded with flowers, or shady, or majestically large, or as having all these qualities. Again, they never name a mountain, without representing it as rising among woods, or watered by fountains, or decked with flowers. Sometimes indeed, they employ this kind of embelishment to such an excess as to render the meaning obscure.

101. ii. They are exceedingly fond of metaphorical expressions, such as உலைவயிறார்ந்த வாள், *a sword glutted with blood.* Thus, in Chintamani, describing an amusement, where a number of chiefs are discharging their arrows at a wild boar brought from the mountains, the author says of a particular arrow:

புல்லிய டொறியை மோந்து புறங்கொடுத் திட்டதன்றே.
(மண்மகளிலம்பகம்—அயரு, கவி)

*Scenting the thick bristles (as it glanced along them), it pursued its flight.*

If I should hereafter have sufficient leisure, it is my intention to make a collection of these expressions from their best authors, and thus to form a Tamil Parnassus: it will, therefore, be sufficient in this place, to apprize the reader, that the Tamil poets are extremely partial to figurative language; on which account, they very frequently employ a strain of uninterrupted allegory In describing the life of a penitent, for instance, they compare it to a battle, or to the culture of land. The following example is taken from Chintamani. Speaking of charity, the author says,

உவாமுத-லிரவலர்க்-குடைமை-யுய்த்தவ ர்
கவான்முதற்-கூப்பிய-கனக-மாழையா ற்
றவாவினை-யடைகரை-தயங்கு-சிந்தைநீ ர்
அவாவெனு-முடைகட-லடைக்கப்-பட்ட தே.

(குணமாலையாரிலம்பகம்—சூய உ, கவி.)

which may be thus rendered: *Virtue was the boundary to a raging sea of troubles, which was broken down by avarice; charity again reparied it with a mound of gold, heaped up by the hands of the poor.*

102. iii. The Tamils, then, make frequent use of allegories; and a poem in which this kind of ornament is used, is called சித்திரக்கவி *a picture-like poem.* In their application of this figure, their extreme passion for hyperbola often leads them into extravagance. Thus, when they would extol a hero, they constantly compare his shoulders to a

mountain. In the poem நெகிள்தம், * the author, celebrating Tamiyanti. the consort of his hero, says, that the god Brama, when about to create her form †. despising the element of this world, took his materials from the concave surface of the moon; thereby leaving a scar, which is still apparent.

103. iv. Like all the nations of the East, they delight in similes; but those which they employ are, not unfrequently, strained, and such as the better judgment of Europeans would not approve At the same time, they often make them a vehicle for moral instruction; and this is esteemed a peculiar excellence. For instance, in Chintâmani, the author says of crop of rice;

*செல்வமே - போற்றலை - நிறுவித் - தேர்ந்தநூ ற்*
*கல்விசேர் - மாந்தரி - னிறைஞ்சிக் - காய்த்த வே.*
(நாட்டுச் சிறப்பு— ருயரு, கவி.)

*The blade, when green. rears up his head, like a base man who possesses wealth; but when it is ripe for the harvest, it is inclined, like the head of the wise.* Again, Camben, in his Râmâyanam, when relating how Ramen slew a giantess named Tadagei says:

---

* The name of the poem is properly, நைடதம். which is the Sanskrit word written according to Tamil orthography. This, being in the neuter gender, signifies *the poem in celebration of king* The king's appellation

is a derivative, formed according to the rules of Sanskrit grammar, from the name of his kingdom,

(See Wilkins' Sanskrit Grammar, Rule 882.)

† The passage, alluded to speaks only of the face of Tamiyanti. See *அன்னத்தைத் தூதுவிட்ட படலம்—16, கவி.*

சொல்லொக்குங் கடியவேகச் சுடுசரங் கரியசெம் ம
லல்லொக்கும் வடிவத்தாண்மேல் விடுதலும் வயிரக்குன்ற க்
கல்லொக்கு நெஞ்சிற் றங்கா தப்புறங் கழன்றுகல்லா ப்
புல்லர்க்கு நல்லோர்சொன்ன மறையெனப் போயிற்றன் றே.

(இராமாயணம்—முதல்: பாலகாண்டம்—
எ-வது—தாடகை வதைப்படலம்—எயரு, கவி.)

*Against the giantess, whoss face wore the semblance of night, Râmen discharged an arrow, swift as speech, and flaming as fire; which pierced her adamantine breast, and indignant of delay, pursued its flight: so pass away the divine commands from the ears of the wicked.* Similar instances are frequently to be met with.

104. v. In the Tamil poets we find many good instances of the figure hypotyposis, or vision, in which the subject is placed before the eyes in minute and faithful description

The limits of my work do not admit of my adducing many instances. I shall only advert to one among several which occur in Chintamani. The author places before your eyes a raging elephant which, impatient of control, carries death and destruction through the city, till he is caught and mounted by Sivagen himself, who, by his skilful management and by the awe which royalty inspires, subdues his fury, and after guiding him whither he chooses, conducts him at last to the post, where he is bound and secured The passage will be found towards the end of Canagamâleiâr-Ilambacam.

## § 2 Of Poetic Fiction.

105. The Tamil poets indulge in the boldness of fiction, and employing their fancy on the actions of their deities, pay little regard to the iaws of nature The learned have been at much pains in defending Homer, who has, on one occasion introduced a horse speaking: but the Tamil poset constantly attribute the power of speech to animals. In the poem Negizhdam, the principal agent is a swan, whom Nalan, the hero of the story, employs as his ambassador. In their use of this license, however, they are so consistent, that a fiction employed in one place, is connected with those which follow; and they insert them so skilfully, that the vulgar look upon the dreams of the poets as real histories: and hence the numerous false notions which are prevalent in this country. Fiction appears to have some dependence on episode, which poets generally employ as a vehicle for their own conceits. Episodes are very frequently introduced by the Tamil poets, and with such art, that they seem not so much to be sought for, as to arise naturally out of the subject. Camben uses them to excess in his Ramayanam, where he relates no less than one thousand and eighty stories which are almost all introduced by way of episode.

## § 3 Of Invocation.

106. The Tamils maintain, that every kind of poem should commence with an invocation. They too, like us, have their Parnassus; which, as I have already mentioned, is called Podiyamalei, and is a mountain in the south of the peninsula, near Cape Comorin According to tradition, it was there the rules for the grammar and poetry of this dialect were first invented, by a devotee named Agattiyan * It is remarkable that they have neither an Apollo nor Muses. Their goddess of science, or, if I may so term her, their Minerva, is called Saraswathi To her, poets are supposed to be indebted for their skill and inspiration; on which account, she has received the following titles: கலைமகள், சொற்கிழத்தி, பனுவலாட்டி, ஞானமூர்த்தி, நாமகள், இசைமடந்தை வாக்காள், &c. She is frequently invoked by poets in the commencement of their works: thus, தண்டியலங்காரம் begins:

சொல்லின் கிழத்தி மெல்லிய லிணையடி
சிந்தைவைத் தியம்புவல செய்யுட் கணியே &c.

*Meditating on thy delicate feet, oh thou sovereign lady of eloquence, I will treat of the ornaments of poesy*

It is more usual, however, to invoke some other of their divinties. That every poem should commence with an invocation, is an established rule, from which no deviation is allowed.

---

* Agastya — Sansk.

107. On the subject of invocation, the precepts which have been laid down, are numerous † and absurd.

There are three treatises, the work of different authors, which are exactly similar both in title and subject, being named பாட்டியல், that is, *the essence of poetry*. They differ only in the kind of verse in which they are respectively composed, one of them being written in வெண்பா, another

---

† The rules on this head are ten, called the தசப் பொருத்தம், of which Beschi has only mentioned four, although it is evident that he was well acquainted with the rest because, in No. 99, he quotes the stanzas of Enbapattiyel, in which the whole are enumerated. It may be worth while to supply what the author has omitted on this curious, though unimportant, subject. The ten rules are:

Ist. மங்கலப்பொருத்தம், See No 107, Rule the first.

2nd. சொற்பொருத்தம், an uncommon word, one having many meanings, or one obscured by a violent change of letters is not to be used as the commencing word.

3rd. எழுத்துப்பொருத்தம். The commencing word must consist of three, five, seven, or nine letters; but not of one, two, four, six or eight; a vowel, a consonant joined with a vowel and a mute consonant, are each reckoned as one letter.

4th. தானப்பொருத்தம். There are five தானம்: பாலதானம் குமரதானம், இராசதானம், மூப்புத்தானம், மரணதானம்; to each of these, certain vowels are assigned, viz., அ, ஆ to பாலதானம்; இ, ஈ, ஐ, to குமரதானம்; உ, ஊ, ஔ, to இராசதானம்; எ, ஏ, to மூப்புத்தானம்; ஒ ஓ, to மரண தானம் The first vowel, (whether joined with a consonant or not), both of the hero's name, and of the commencing word of the poem must belong to one of the first three தானம்.

5th. பாற்பொருத்தம். Gender is attributed to the letters: all the short letters are male; and all the long, female. in கலித்துறை, and the third in விருத்தம். They treat almost exclusively of invocation; respecting which, they lay down the following rules:

i. Some word must be selected, by which the poem and invocation are to commence, and the following twenty-three are assigned for this purpose: திரு. மணி, பூ, திங்கள், ஆரணம், செல், சீர், எழுத்து, பொன், தேர், புனல், கார், புயல்,

---

There is, however another mode of classing them, by which the twelve vowels are considered male; consonants joined with vowels. female; and mute consonants and ஆய்தம், neuter. If the leading character of the poem be a male, the first letter of the invocation should be among the male class; if a female of the female class The neuter letters, according to the second mode, must never be used in the initial syllable Little stress is laid upon the observance of this rule.

6th உண்டி. The four vowels அ, இ, உ, எ, and the seven consonants க, ச, த, ந, ப, ம, வ, are called அமுதெழுத்து and are to be used in the first syllable; யா, யோ, ரா, ரோ, லா, லோ, ளா, ளோ, the consonants ய, ர, ல, ள, occurring in those combinations, the உயிரளபெடை, and the ஒற்றளபெடை, மகரக்குறுக்கம் and ஆய்தக் குறுக்கம் are called நஞ்செழுத்து, and are not to be used in the first syllable.

7th. வருணப்பொருத்தம். See the text, No. 110.

8th. நாட்பொருத்தம், See the text, No. 108.

9th. கதிப்பொருத்தம். The nine letters அ, இ, உ, எ, க, ச, ட, த, ப, which are called தேவர்கதி; and ஆ, ஈ, ஊ, ஏ, ங, ஞ, ண, ந, ம, which are called

யக்கட்கதி, are to be used in the initial syllable; ஒ, ஓ, ய, ர, ல, ழ, ற, which are called விலங்கின்கதி; and இ, ஐ, ஈ, ள, ன, which are called நரகர்கதி are not to be used in the initial syllable.

10th. கணப்பொருத்தம். See the text, No: 111.
நிலம், கங்கை, மலை, உலகம், பரி கடல், யானை, பருதி, அமுதம், புகழ். Every poem ought to begin with some one of these words, or its synonym. Accordingly, Ramayanam begins with உலகம், Tandiyalangaram with சொல் and Venbapattial with மதி, which is the same as திங்கள். I have observed, however, that some authors of the first repute have not conformed to this rule. The poem Chintamani begins with the word மூவா, which the commetator explains by முடியாத and Pavananti commences his Nannul with மலர்தலையுலகின் where மலர் is not used in the sense of பூ, but is a participle from the verb மலர்தல்; so that the commentator explains the word to mean, *the extended surface of the earth* &c. In like manner, Silapadigaram begins with the word குணவாயில், which answers to கிழக்கு. The same observation applies to many of the best Tamil poets.

108. ii. The Tamil poets pay a superstitious regard to the twenty-seven constellations. These, in order, are:

1. அச்சுவினி
2. பரணி
3. கார்த்திகை
4. உரோகணி
5. மிருகசீரிடம்
6. திருவாதிரை
7. புனர்பூசம்
8. பூசம்
9. ஆயிலியம்
10. மகம்

11. பூரம்
12. உத்திரம்
13. அத்தம்
14. சித்திரை
15. சுவாதி
16. விசாகம்
17. அனுடம்
18. கேட்டை
19. மூலம்
20. பூராடம்
21. உத்திராடம்
22. திருவோணம்
23. அவிட்டம்
24. சதயம்
25. பூரட்டாதி
26. உத்திரட்டாதி
27. இரேவதி

To each of these they allot several letters, in the following manner:

| | |
|---|---|
| அ, ஆ, இ, ஈ. - | கார்த்திகை |
| உ, ஊ, எ, ஏ, ஐ. - | பூராடம் |
| ஒ, ஓ, ஔ. - | உத்திராடம் |
| க, கா, கி, கீ. - | திருவோணம் |
| கு, கூ. - | திருவாதிரை |
| கெ, கே, கை.- | புனர்பூசம் |
| கொ, கோ, கௌ.- | பூசம் |
| ச, சா, சி, சீ.- | இரேவதி |
| சு, சூ, செ, சே, சை. - | அச்சுவினி |
| சொ, சோ, சௌ. - | பரணி |
| ஞா, ஞே, ஞொ. - | அவிட்டம் |
| த, தா. - | சுவாதி |
| தி, தீ, து, தூ, தெ, தே, தை.- | விசாகம் |

| | |
|---|---|
| தொ, தோ, தௌ- | சதயம் |
| ந, நா, நி, நீ, நு, நூ, - | அனுடம் |
| நெ, நே, நை. - | கேட்டை |
| நொ, நோ, நௌ, - | பூரட்டாதி |
| ப, பா, பி, பீ. - | உத்திரம் |
| பு, பூ. - | அத்தம் |
| பெ, பே, பை, பொ, போ, பௌ, - | சித்திரை |
| ம, மா, மி, மீ, மு, மூ, - | மகம் |
| மெ, மே, மை. - | ஆயிலியம் |
| மொ, மோ, மௌ. - | பூரம் |
| யா,. - | உத்திரட்டாதி |
| யூ, யோ. - | மூலம் |
| வ, வா, வி, வீ. - | உரோசணி |
| வெ, வே, வை, வௌ.- | மிருகசீரிடம் |

109 This being premised, look for the constellation which answers to the first letter in the name of your hero, and for that which answers to the first letter in the word with which your invocation begins: then recken from one to the other, both inclusive, the number of constellations, according to the order in which we first enumerated them, observing, however, that, after you have counted the first nine, if there be so many, you must not go on to the tenth, but begin again with unity. So, likewise, if you should arrive at a second nine. If the number thus obtained, be one, three five or seven, the two constellations are said *not to accord with each other*; but if the number be two, four, six, eight, or nine, they do accord. Thus, the hero of the Irámâyanam of Camben is named Iramen, and the invocation commences with the world உலகம். Now, the constellation answering to the letter இ is கார்த்திகை, and that which answers to உ is பூராடம். Reckoning from கார்த்திகை to பூராடம், and leaving the first nine out of the account, the number which remains is nine; consequently, according to

the foregoing rule, the two constellations in this case accord. This accordance is termed நாட்பொருத்தம் or நட்சத்திரப் பொருத்தம்.

The preceding rule, it will be observed, is sufficiently absurd; and is probably founded on superstition.

110. iii. The Tamils attribute the invention of the several letters of their alphabet to the following deities: the twelve vowels to Brùma; க,ங, to Siven; ச,ஞ, to Vishnu; ட, ண, to Subramanien; த,ந, to Dèvèndran; ப, ம, to Surien; ய, ர, to Chandren (for they consider the sun and moon to be deities, and worship them as such); ல, வ, to Yamen, the god of death; ழ,ள, to Varunen; *Neptune* ற,ன, Cuperan, *Plutus*.

This being explained, our authors proceed to state what letters are applicable to each caste. To the Brahmans they assign the letters furnished by பிரமா, சிவன், விஷ்ணு and சுப்பிரமணியன்; namely, the twelve vowels and க, ங, ச, ஞ ட, ண; to kings, the letters furnished by தேவேந்திரன், the sun, and moon; namely, த, ப, ம, ய, ர, to the mercantile caste, the letters furnished by the god of death, and Plutus; namely, ல, வ, ற, ன: to the வேளாளர்*, the letters furnished by Neptune; namely, ழ, ள: to the other castes, all the letters are common except the vowels. On this head, the preceding remarks, with other information of still less importance, may be seen in the works named Pàttivel, which I have already mentioned A brief notice of them appears to me quite sufficient in this place.

111. iv. They next lay down rules regarding the *foot* with which the invocation should begin To this purpose they allot eight கணம், of which four are considered good, and four evil; obviously from supertitious motives Those which are considered good, are;

1st.—A foot consisting of three நேர், that is a தேமாங்காய் which is termed இந்திரகணம், and augurs exaltation, to the hero of the poem.

2nd.—A foot consisting of a நிரை and two நேர், that is, புளிமாங்காய்; which is termed சந்திரகணம், and augurs everlasting life.

3rd.—A foot consisting of three நிரை, that is கருவிளங்கனி; which is termed நிலக்கணம், and augurs all kinds of happiness

4th.—A foot consisting of நேர் and two நிரை, that is, கூவிளங்கனி which is termed நீர்க்கணம், and augurs a continuance of happiness. These four are called நற்கணம்.

The four which are considered evil, are called தீதுகணம் and are as follows:

1st.—A foot consisting of two நிரை and a நேர், that is, கருவிளங்காய்; which is termed அந்தரகணம், and implies that the days of the hero's life shall be shortened

2nd.—A foot consisting of two நேர் and a நிரை, that is, தேமாங்கனி: which is termed வாயுகணம், and implies loss of wealth,

3rd.—A foot consisting of a நிரை, a நேர், a and நிரை; that is, புளிமாங்கனி: which is termed தீக்கணம், and portends diseases.

4th.—A foot consisting of a நேர், a நிரை, and a நேர்; that is, a கூவிளங்காய்: which is termed சூரியகணம், and portends that the hero's fortitude will forsake him. It is needless to remark, that all these rules have their origin in the grossest superstition.

## § 4 ... Of the different kinds of Poetry.

112. i. Puránam.—The word புராணம் properly signifies *antiquity*. but is here used in the sense of *history*. Those works, however, which the Tamils term புராணம், have neither the form, nor the truth, of history. They abound in fables, and are composed in poetry; being written in the kind of verse called விருத்தம் They differ from the epic poem, because they do not so readily admit of the introduction of episode, description, and other ornaments employed in that kind of composition.

113 ii. Epic poems;-which they distinguish by the name of *Caviyam, Cappiyam*, and also *Seyyul*. In these compositions, they do not follow the rules prescribed by the Latin critics; they generally take up the narrative or fable *ab ovo*, at the beginning. It is also an invariable rule, after the invocation, and the statement of the subject. to open the poem with a description of the hero's country and of the capital where he is supposed to have reigned or flourished; and these are represented in the most favourable colours; not such as they are believed to have been, but such as the poet chooses to describe them. In this description, the rains which descend in the mountains, the streams which flow from them, and the consequent fertility of the country, never fail to have their place. These poems are divided into chapters, which are termed Saruccum, but more frequently Padalam, and occasionally Ilambacam. This last term is used when each chapter is appropriated to the relation of one complete event, such as a marriage or a victory. The poem Chintamani is divided into chapters of this kind. If the poem is of considerable length, the whole is divided into books, which they term Cándam; and each book is subdivided, as before, into chapters. The Ramaya-

nam is divided into seven Càndams, or books; and contains 128 Padalams, or chapters.

114. iii. They have a kind of elegy, which they denominate *Ulà* or *Màlei,* consisting of குறள் வெண்பா, which, as we explained in No. 69, may be rendered *distich*. I have there stated, that when a குறள் stands alone, it must always end with a foot of the first class; that is, with a நாள், a மலர், a காசு, or a பிறப்பு: but since, in the species of poem which we are now describing, many குறள், or distichs, are joined together, this kind of foot is only used at the close of the elegy; all the other distichs ending, not with a final foot, but with one belonging to either of the two classes இயற்சீர், or வெண்சீர். Moreover, the several குறள் are linked together by the foottermed தனிச்சொல், which must come under the எதுகை of the குறள் which immediately precedes it.

The elegy, then, is constructed in the following manner; a line of four feet, one of three feet, then a தனிச்சொல்; the three under one எதுகை: a line of four feet, one of three, then a தனிச்சொல்: the three under one எதுகை, as before; and so on, to the last குறள், which must contain one line of four feet, and one of three; the third foot in the last being either a நாள், a மலர், a காசு, or a பிறப்பு. In this kind of poem, the rules which have been laid down for the Vemba must be strictly observed; and although all the feet of the இயற்சீர் class may be employed yet, those called கருவிளம் and கூவிளம் are rarely used. The usual number of distichs, or Cural, is either 70, or 100, or 200. I shall give, as an example, a version, or brief parapharase, of the first psalm of David,

தீயோ - ருரை கேளான் - றீயோர் - வழிச் செல்லா ன்
றீயோர் - முறைபோதான் - செல்வோனே - - - தூயமறைச்
சொல்லொன்றே - தேடகத்தான் - சோரா - திரசப்பக ற்
செல்லொன்றே - சூழுணர்வான் - செல்வோனே —
யொல்லெனப்பா ய்
நீர்முகத்துப் - பொய்யா - நிறைகனிகொய் -
கொம்பொப்பா ன்
வார்முகத்துப் - பாசிலையுங் - காய்ந்துதிரா—சீர்முகத் து
மாசில்லோர்க் - கெல்லா - மயக்கற - வாழ்வா மே
யாசுள்ளோர்க் - கப்படியோ - வன்றன்றே--யேசுபெற [illegible]
காமாறதற் - பற்றுதலாற் - காற்சுழற்றுந் - தூசியெ ஞ
நாமழுத - லற்றழிவார் - நச்சறிவார்—வீமமிக த்
தீர்வையிடு - ந ளிற் - சிதைந்தேங்கி - நல்லவரு ட்
சோர்வையுறத் - த ம்பிரிந்து - சூழ்ந்துளைவார்—
போர்வைபி ல
தூயோர் - நெறியறிவான் - சூழாளிவான் - கேடுக்கு ந்
தீயோர் - நெறியறிவான் - - - - சேர்ந்து.

Observe, that, although the தனிச்சொல் here comes under the எதுகை of the preceding குறள், it is connected, in signification, with the குறள் which follows.

115 iv. *Parani* —A kind of poem, which, like the last, consists of a succession of couplets, but differs from it, in wanting the intermediate தனிச்சொல், and in having its lines of equal length. The lines are constructed according to the rules for the விருத்தம், and consequently; neither the connexion of the feet, nor their number, is fixed and frequent use is made of the அழிப்பு.

The remarks on the விருத்தம் are equally applicable to this kind of poem; the only difference being that, in the விருத்தம், each stanza must consist of four lines, and in this, of two.

116. v. *Calambacam,*—A sort of poetry in which the author mixes at pleasure all these kinds of verse: அகவல், வெண்பா, கலிப்பா, வஞ்சிப்பா, மருட்பா, தாழிசை, துறை, விருத்தம். This variation in the measure renders the composition pleasing to the ear, but difficult to those who compose or recite it.

117. vi. *Ammànei.* — This kind of poem is so little esteemed, that those who value themselves on their poetical character, universally despise it; the consequence of which is, that no example of it is to be found in any ancient author of repute. It consists of couplets, the component lines of each coming under one எதுகை, and being of the kind termed அளவடி, that is, lines of four feet. These feet may be of the classes வெண்சீர் and இயற்சீர், but the two species கருவிளம், and கூவிளம், are hardly ever used. With regard to the connexion of the feet, it is considered best to conform to வெண்டளை: this rule, however, is not so absolute but that it admits of occational deviation. The natives do not compose these verses on any settled principle, but only by ear. In order to relieve the wearisomeness of a monotonous cadence they often introduce two or three intermediate lines, of the measure விருத்தம், in which they state briefly the subject on which they are about to enlarger. The diction ought to be perfectly familiar; and, on this account, it is usual to abstain from the bolder and more poetical tropes and figures, the use of which is so frequent in other kinds of poetry. Accordingly, fiction and episode are considered inadmissible. This kind of poem is empolyed in recounting the histories or lives of their deities, princes, &c : and, like the epic poem, commences with an invocation, and then enters at large upon the praises of the country of the hero.

118. vii. Of the remaining kinds of poetry, there are wo called *Vannam* and *Sindu*, which are in very frequent use tThe வண்ணம் consists of eight equal stanzas, each of which is termed கலை: as, முதற்கலை, இரண்டாங்கலை &c.

The first stanza contains an invocation of some deity, and his praises; the second describes the kingdom of the person whom it is intended to celebrate; the third and fourth contain his name and praises; and the four remaining stanzas treat of his women, and here they generally introduce observations highly offensive to delicacy.

All the stanzas should be equal, and they are constructed with reference, not to metre, but to harmony, the degree of which depends on the pleasure of the poet. The harmon should occur three times in every கலை Each stanza closes with a deep tone, which they term தூங்கல்; and so on, through the eight கலை The எதுகை, however, is not repeated eight times, but only four; namely, in the flirst, the third, the fifth, and the seventh கலை. The other கலை must have the consonance called மோனை; that is, each must begin with the same letter as the one which immediately precedes it.

119. viii. *Sindu.*—This contains four stanzas, the first of which is preceded by a short interciary line, called பல்லவம், which is repeated before each of the others. Of the four stanzas, the first is shorter than the rest, and is distinguished by the name அநுபல்லவம். The other three are

similar to each other in every respect; and like those mentioned in the last number, are not formed by any rule but with such degrse of harmony as the writer pleases. In this kink of poem, besides the எதுகை, it is common to use the இயைபு; which, as has been explained in No. 66, is that consonance of verses which depends on similarity in their termination The சிந்து is reckoned so low an order of poetry, that the learned think it beneath them to recite it.

120. Dramatic poetry is so completely disregarded, that the ancient writers have left as neither models of it, nor rules for its composition: the natives are, neverthelefs, extremely fond of dramatic representations. Short comedies are termed கூத்து, while tragedies and tragicomedies are called நாடகம். and, on the sea coast, வாசகப்பா. These are all written in various kinds of verse; among which, the சிந்து is constantly introduced. In representation, they are always accompanied with singing and dancing; but they display no higher degree of skill or contrivance than is sufficient to please the vulgar and to excite mirth: to search for any art in them, would, therefore, be a useless attempt.

In conclusion, I have to observe, that, in speaking of the superior dialect, or செந்தமிழ், authors sub-divide it into three kinds, comprised in the term முத்தமிழ், that is *the three sorts of Tamil.* Each kind has its separate name: the first is called இயற்றமிழ், or *prose Tamil*; the second, இசைத்தமிழ், or *poetical Tamil*; the third, நாடகத்தமிழ், or the *Tamil of the drama.* This remark will suffice to show, how far they are correct who maintain that the higher dialect ought to be termed the *poetical* dialect.

---